

GOVERNMENT OF INDIA
DEPARTMENT OF ARCHAEOLOGY
CENTRAL ARCHAEOLOGICAL
LIBRARY

CLASS _____
CALL No. 901.093 Bos-Zsc

86 (3443) 11





HELLAS AND ROME

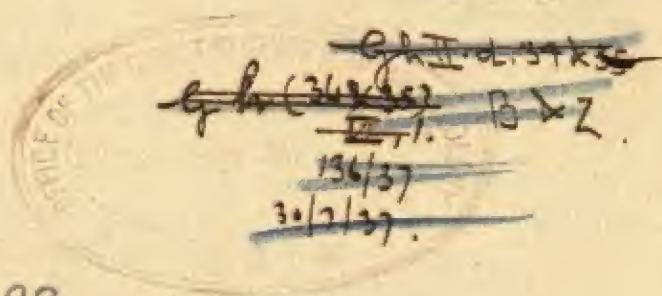
The Civilisation of Classical Antiquity

EDITED BY

H. TH. BOSSERT AND W. ZSCHIETZSCHMANN

9984

WITH 375 REPRODUCTIONS



901.093
Bos/ZAC

ZWEMMER · LONDON

1936

CENTRAL ARCHAEOLOGICAL
LIBRARY, NEW DELHI.

Acc. No. 9984

Date. 3. 4. 1959

Call No. 901.0937

Bn/Znc

PRINTED IN GERMANY

COPYRIGHT 1936 BY ERNST WASMUTH, BERLIN

INDEX OF THE TEXT

Preface	page VII
Introduction	XI
Images of Deities	XVII
The Theatre	XXV
Buildings	XXVIII
Family and Private Life	XXX
Tombs	XXXV
Costume	XXXVIII
Professions, Country Life, Trade and Commerce	XLI
Military Life	XLIV
Statesmen, Emperors, Empresses	XLVIII
Poets and Scholars	IL
Dance and Music	L
Sport	LII
Circus	LVII
List of Monuments	LIX
Bibliography	LXI



INDEX OF THE PLATES

Deities	page 1- 28
Cult	29- 57
Places of Worship	58- 77
The Theatre	78- 91
Buildings	92-117
Private Life	118-157
Tombs	158-169
Costumes	170-199
Country Life	200-202
Trade and Commerce.	203-225
Military Life	226-260
Statesmen and Roman Emperors	261-269
Politics	270
Poets and Scholars	271-275
Dance and Music.	276-287
Sport.	288-309
Circus	310-320

PREFACE

Both the publisher and the editor considered it a necessary and feasible undertaking to publish an illustrated cultural history of the Antique which should not be too voluminous and consequently could be offered to the public at a moderate price. The idea of this book was, in contradistinction to the numerous works which have already been published on the art of the Antique, to limit it solely to the culture of the Antique, and thus produce a volume which would enrich our knowledge of history, and at the same time serve as an auxiliary when reading the classics. But it was to supply the public with more than the ordinary material contained in such books, and yet to remain strictly within the limits naturally imposed on a volume of this kind which should appeal to all classes. At the same time it was to provide the archaeologist and cultural historian with a convenient survey of not too commonplace material. Furthermore, it was to furnish classical philologists and historians with sufficient illustrated and instructive material so that the possession of this book would also prove serviceable to them. Parenthetically we may remark that it is not meant for "classical" scholars, but for all those who are aware of the fact that it is impossible to understand present-day culture without a knowledge of the Antique.

Our own generation, spoilt by a multitude of daily news pictures in the press, no longer require a cultural history of the objects themselves. They do not want to know what a Roman chariot or a Greek vase looked like, rather do they wish to see such objects being employed: a chariot being driven, a vessel being used. In other words: the present generation wants to obtain a glimpse of life of the past, they desire the dynamic, not the static. They do

not require a book that guides them through a museum, but they want, as it were, to see the generations of those vanished epochs at work, at play, at sport, and dancing; they want to see them employed in their scientific work, to see them exercising their religious ceremonies; briefly to watch them. The pictures must speak for themselves, as do the films. The explanations in the letterpress are meant to deepen the impression provided by the pictures, but are not absolutely essential.

Anyone wishing to provide an illustrated cultural history of the Antique has an enormous amount of material to choose from, above all, if the conception of the Antique is stretched to its utmost: if together with Greek and Roman monuments, the Etruscan ones, as well as noticeable expressions of individual phases of life throughout the provinces, are considered; and if furthermore ante- and post-classical epochs are represented by examples in addition to classical ones. Just those examples, which do not strictly come under the heading of the "classic", provide our generation with the most valuable connecting links. Unluckily the number of objects that have been photographed is out of all proportion to those which actually exist. During the last decennaries archaeology has devoted most of its attention to art-historical studies and in doing so—we venture to say—cultural history has been pushed into the background. The votive reliefs, tombstones and mosaics from the provinces, whose value lies more in what they represent than in the artistic, very often afford excellent glimpses of the daily life of their period. But it was sometimes not possible to show them in this book because they have not been reproduced, or only insufficiently.

In order to limit the price of the volume it was not possible to take new photographs. Hence all the illustrations are based on previous ones which were chiefly placed at the disposal of the editor from among the collection of photographs in the Archaeological Institute of the Berlin University.

Owing to my appointment to the University of Istanbul I was no longer able after 1933 to add the letterpress to the complete collection of plates, and to publish the volume with remarks and

captions myself. With my approval the publishers engaged Dr. Zschietzschmann, Reader in Archaeology at the Berlin University. Hence Dr. Zschietzschmann is responsible for the introduction, description of the illustrations and the captions, whereas I am responsible for the selection and arrangement of the plates. Nevertheless, I trust that our collaboration has produced a book that will fulfil the purpose it is intended for.

ISTANBUL, Spring 1936.

H. Th. Bossert

INTRODUCTION

Those who wish to become acquainted with the varied phases of life, customs and habits, the permanent as well as the changing phases of political and private life, the spiritual and the artistic phenomena—in short with everything which comprises our conception of Greek and Roman culture—can approach their subject along two different paths: One leads via the literary productions, valuable not only as literary achievements, but also as contemporary description from personal observation of the life of Antiquity. However, since antique objects of art have been systematically collected, and the ancient sites of culture explored in the 19th and 20th centuries, we have another means of approach which is more direct, and therefore more instructive, namely by studying the monuments of art and the subjects represented thereon. This is the path followed by this book. It is true, there are cases where a great author gives such a detailed description of an object, utensil, or tool that we are able to form a true conception of it without the help of a pictorial representation; for instance the very detailed description of a battering-ram. But the majority of cases does not offer such advantages. What should we know of Ionic architecture if we had obtained our knowledge solely from Vitruvius? We should know exactly as much, or as little, of it as the architects of the Renaissance and Classicism did who, following the description of the Roman authors, produced "classic" architecture. To-day we know that these buildings are frigid in effect and "classicistic" as compared with the exuberance of the really classic and original architecture as represented by the edifices of the Acropolis.

The infinite value of all these monuments lies in the fact that they picture life directly, that we are able to see life as their contemporaries saw it. The monuments, which are represented on the plates

of this book vary much according to the material they were made of: stone, bronze, silver, ivory or terracotta, according to the purpose they once served, or to provenance and time of origin. But in spite of these differences, all of them, the most modest products of a pottery as well as the grandiose creations of a great artist, a child's toy, and the magnificent edifice of a great shrine have one thing in common: statues and statuettes, vases and mosaics or mural paintings describe the festivities and the ordinary life of the ancient people by pictorial representations in a detailed and lucid manner. That is why these pictures are first-rate sources for our knowledge of the life of the ancients. However, these works are of still greater import for us. Aside from the fact that they depict and illustrate life, they are all an integral part of this life. All monuments reproduced in this book were once part and parcel of the life which they depict. They served their special purpose. Although the pictures describe life, this was by no means their purpose, but they were ornamentations on an edifice, or a utensil, and thus have a special meaning in this connection. The picture of the maidens at the well (Pl. p. 136) conveys a plastic conception of girls fetching water and conversing, as indeed of the well. It tells us furthermore that it was the girls' occupation to fetch the water, and this picture decorates a vessel, which, itself, was destined to hold the water from the well. It is a hydria, a water jug.—The picture of a young victor (*e. g.* Plates 306 *et seq.*) teaches us various things: the grace, beauty, costume, bearing and manners of such a youth; but what is just as important is the fact also conveyed to us through such a monument that a youthful victor of a race, and even more so his native town were honoured and immortalized by a marble or bronze statue (see p. LIII). From a representation of a battle between Alexander the Great and the Persians (Pl. p. 238/39) we learn something of their way of fighting, and the weapons of the two armies, but it also shows us the manner in which Greeks represented such a battle, that is to say the manner in which they depict historic events artistically. At the same time these and all other mosaics preserved to this day (*e. g.* Pl. p. 224) are proofs of the Greek and Roman custom of orna-

menting walls and floors of their houses, villas, palaces and public buildings (*e.g.* Pl. p. 304) with such mosaics. Thus the artistic representations served a practical purpose and elucidated this purpose.—The funeral lekythoi are often decorated with pictures of daily life valuable to us as such. But their real sense becomes apparent if we consider the use of these vessels: they were placed in graves or deposited on the steps of tombs (Pl. p. 157). Often the deceased themselves are portrayed in these pictures, sometimes surrounded by their family, relatives and friends: as though one wished to recall or retain on the lekythos the life the deceased once led.—The Parthenon frieze (Pl. p. 48, 301) depicts a day of the Athenian Panathenaea Festival; the procession to the Acropolis: But at the same time we are aware of the fact that this frieze, which is more than one hundred metres long, is an architectural feature, and embraces the cella of the house which harbours the cult statue of Athena Parthenos. Thus all that is represented on the frieze, namely the whole of Athens, youth and old age, men, women and children surround the image of the Goddess Athena, the patroness of the city (Pl. p. 20/21).—The statue of a woman (*e.g.* Pl. p. 174) conveys the conception of beauty at a certain epoch, the fashion in costume and hair-dressing, ornament, etc., but also the fact that Greeks and Romans (Pl. p. 193) used to place life-sized effigies of their deceased on their graves in honour and in memoriam of the dead. Even the statues of the Greeks, and more so those of the Romans, were not erected as portrait-statues *per se* in order to show posterity the features of the person. They cannot be compared to photographs and were not meant for the contemporaries, but they are living witnesses of a cult of the dead, a mystic connection between posterity and the deceased who are thus immortalized.

The illustrations in this volume should be regarded from both these points of view. The book considers the "Antique" as a unity which distinctly differs from all connected with the Middle Ages and Christianity. The name "Antique" has become a current conception. But one must bear in mind that the conception "Hellas and Rome" includes two contrasts, namely a chronolog-

ical contrast and a racial-political one. Hellas had ceased to play a political part when Rome appeared on the scene. It was more than symbolic when the last Hellenistic prince, the king of Pergamum, bequeathed his kingdom and his treasures to the victorious Romans (133 B. C.) who thus became the heirs of Hellenistic culture. Other states followed his example. The glory and importance of Greece is incontestable since Homer's time, *i. e.* the 7th to the 5th centuries B. C.; before the Romans had attained to any importance. Furthermore: Hellas never was a political unity for a long time. Hellas comprises a great number of cities and states in contradistinction to Rome, which, developing out of one town, subjugated the whole world known to Antiquity.

The character of the Roman differs entirely from that of the Greek. This is obvious in every action and in the works of art. This difference is even perceptible in works executed by Greek artists for Roman patrons. Both Greeks and Romans feel it incumbent on them to preserve historical events in representations. The Greek depicts the Panathenaea procession or a battle in a timeless and general way; he expresses as it were the idea of the event, but the Roman represents the individual occurrence as such, whether it be battles with the "Barbarians" on the relief columns of Trajan and Marcus Aurelius (Pl. p. 246/47, 252, 248-51, 255, 259) or the procession at the consecration of the *ara pacis* of Augustus (Pl. p. 49). The Roman conception of a portrait too is individual and not generic. The contrasts become perceptible in many examples and illustrations. The letterpress of the Plates will sometimes draw attention to this fact. The contrast of costume, coiffure, even of the quality of the hair is a similar expression of the difference in character as the contrast between Parthenon and Pantheon, between honouring a victor and a Roman triumph, between hero worship and deification, Olympic Games and circus races. The co-ordination of these contrasts in the conception of the "Antique" is not only justified by the chronological sequence, but especially by the amalgamation of the cultures. How much would have been lost without the intermediary part of the Romans! How much in the way of art and literature have they preserved for us!

And finally there is another difference between Greek and Roman art as shown by the Greek originals and the Roman copies. For our knowledge of Greek art-history we depend greatly on Roman copies which the Romans ordered to be made after Greek originals. But these originals have been lost for ever. Villas and palaces, public squares and large establishments, for instance the imperial *thermae*, were ornamented with numerous copies, reproductions and remodelled statues. The great difficulty which arises in studying these works of art lies in the fact that one must try to discover the characteristic traits of the original Greek work in the Roman copy. Often one can only guess them.

But the very fact that the Romans copied the works of the Greeks extensively and, one may venture to say, systematically, is characteristic of the Romans. They looked back to the Greek models in producing sculptural art and practically entirely renounced creative art of their own. They adopted Greek art by copying it, apparently because their talents and taste lay in that direction. And many of the mural paintings at Pompeii must also be regarded as such copies and reproductions of older models. Such works of art, however, for which the Romans did not find any direct models in Greek art, for instance portraits of contemporaries (*cf.* Pl. p. 190 *et seq.*), are Roman originals. The relief style of the Romans and the ornamental designs also often betray definite genuine Roman traits.

But as far as architecture is concerned the Romans (*e.g.* Pl. p. 68 *et seq.*, 83, 95 *et seq.*, 310/11) produced original creative work. Although the details of architecture, for instance columns and beams, etc., are borrowed from Greek and especially Hellenistic architecture the monumental work of an edifice such as the Pantheon (Pl. p. 72) is not reproduced after a Greek model. We cannot even trace the line of development back to similar Greek edifices. It thus appears that the artistic gifts and inclinations of the Romans expressed themselves nearly exclusively and most originally in works of architecture.

IMAGES OF DEITIES - CULT - PLACES OF WORSHIP

(Pls. p. 1-117)

As mentioned above, representations are not only a welcome illustration, but also a primary source. This is particularly true as far as the images of divinities are concerned. It would be difficult to form an idea as to the Greek conception of their deities and their cult notions and practices if one were only to consult those sources which they have handed down to us in the shape of literature. Thus the image and the poem are equal sources of instruction to us, for the image was the Greek's object of belief, worship and reverence, and the poem was, as it were, his means of expression. Images of deities are more real to the Greek (as for all ancient and primitive peoples) than for modern man who is more impressed by its artistic qualities and beautiful form than by the divine idea it embodies.

Roman gods certainly differed greatly from Greek gods. But soon they assumed the same anthropomorphic forms, and, to a great extent, the same attributes and corresponding names were applied to them, *e. g.*: Apollon-Apollo, Asklepios-Aesculapius.

In studying the Greek Gods we are struck by the fact that the Greeks remained for a long time intentionally racially unblended, and erected a barrier against everything alien which they considered as barbaric. However, these gods, who are the expression of the most perfect Hellenic ethos and for us the purest images of Hellenic culture, have, with the exception of Zeus, non-Greek names. The names of Baldur, Wodan or Frigga can be sufficiently explained from Germanic etymologies, but no one has as yet succeeded in explaining names like Apollo, Artemis and Athena from a Greek root, also the names Demeter and Poseidon have no etymological equations. Strange as this seems, the gods, as we

know them from the classical statues, are nevertheless Greek gods: embodiments of Greek ideals. Their names are probably alien, as their cult was originally (perhaps only temporarily) adopted from the indigenous stocks by the tribes pushing down from the north. But later on they are re-created, remodelled and reformed and adapted to the Hellenic world. They were assimilated—not slowly and gradually—, but by sudden impulses till they corresponded to the character of the race. It would be a most attractive task for the scholar of religious history to describe the transformation of these indigenous deities into Greek gods. The most important changes are certainly due to the 7th cent. B. C.

It is often difficult to ascertain the name of a deity from a statue which does not show individual traits, because we are not yet sufficiently acquainted with the different characteristics of one or the other ancient deity. The different attributes which the deities hold in their hands often afford a welcome assistance in drawing conclusions: utensils sacred to the gods as the torch (Demeter) or animals, for instance the eagle (Zeus, Pl. p. 1), the snake (Aesculapius, Pl. p. 28) or their arms (bow: Apollo, Artemis), complete armour with the *aegis* (Athena, Pl. p. 20/21) or other things: the herold's staff (*kerykeion*, *caduceus*: Hermes, Pl. p. 23/26), scepter (Zeus and others, Pl. p. 3), the trident (Poseidon, Pl. p. 3), the thyrsus staff (Dionysus, Pl. p. 14, 282). The Pantheon of the principal (twelve) gods (Pl. p. 2/3) is increased by divine beings: the winds (Pl. p. 12), the seasons (Pl. p. 13), the Muses (Pl. p. 17) who are known as attendants of Apollo since Homer's time; Hypnos and Thanatos, the brothers Sleep and Death (Pl. p. 27), Eros (Pl. p. 118) who is the male and Nike (Pl. p. 23) the female attendant of Athena, who herself is also called Nikephoros, the bearer of victory.

The altar is the most important place of worship. One can imagine cult without a temple (Pl. p. 60 *et seq.*), but not without an altar; the temple being of minor importance for the cult. A simple altar built of stone blocks without artistic features probably served the purpose as well as the magnificent monumental edifice at Pergamum (Pl. p. 31) which, *au fond*, is more than a mere altar,

although the main constructional features are those of an altar. It is a substructure for a small sacrificial altar which is placed inside the court. Without an altar there is no cult; which of course does not exclude the offering of prayers and thanksgiving without an altar or ceremonial utensils. The arms could be raised anywhere in prayer towards the gods, and Homer affords classical examples for this fact.

We know definitely that mysteries and secret cults were practised in Antiquity, for instance at Eleusis and Samothrace, but whatever the rituals and ceremonies were, they remained secret till the cults vanished (*cf.* Pl. p. 52/53). Thus Pausanias, who wrote a Travelers' Manual, which is full of information, concludes his descriptions of Eleusis at the moment when he enters the sanctuary.

W. F. Otto, *Die Götter Griechenlands*.

U. von Wilamowitz-Moellendorf, *Der Glaube der Hellenen*.

Farnell, *The Cults of the Greek States*.

Stengel, *Griechische Kultusaltertümer*.

Wissowa, *Religion und Kultus der Römer*.

2/3. From right to left: Apollo playing the lyre (*cf.* Pl. p. 16), Artemis with the bow (*cf.* Pl. p. 4), Zeus with thunderbolt and sceptre (*cf.* Pl. p. 1), Athena with *ægis* on her shoulder (*cf.* Pl. p. 21), spear, helmet (Pl. p. 20) and the owl, Poseidon with trident, Thetis (?) with sceptre, Hephaestus with staff, Demeter with ears of grain, Ares, bearded, with helmet (*cf.* Pl. p. 19), Aphrodite, veiled, Hermes with *korymbos* and hat (*cf.* Pl. p. 25), and Hera (?), the wife of Zeus.

5. One has not been able to ascertain which goddess is represented here in spite of her "attribute" the pomegranate. It may be Aphrodite, but also a goddess of Hades. It is furthermore possible that it is not a statue of a goddess at all, but of a mortal woman. Doubts have been expressed, although without reason, whether this extraordinary work is genuine.

6. This work of the second century (?) B. C. cannot be imagined without the statue produced by Praxiteles for Cnidus. He was the first to represent the goddess entirely naked.

10. As to explanations *cf.* L. Curtius in "Festschrift für Paul Arndt".

13. The seasons (*horae*): Right, above, Spring holding a flower in her left hand and a kid in her right; behind the summer with a bouquet

with ears of wheat; below, right: autumn with fruit, winter with game. The seasons are embodied by maidens.

15. The monument was found in the sea near Mahedia (Tunis), Boethus is a Greek artist who flourished in the beginning of the 2nd cent.

16. When Apollo is represented as playing the *kithara* he is mostly depicted wearing a long folded garment. The oenodex is employed for pouring wine into a bowl. It is a small jug with a handle. The same jug is represented on Pl. p. 34, 38, 42, 49, 121, 141.

18. For the type of consular diptychs *cf.* Delbrück, "Die Konsular-diptychen"; for the Muse diptych from Monza illustrated here *cf.* Pl. p. 41) and the explanation of the poet (right) *cf.* "Archäol. Jahrb." 1934. Other diptychs in the volume Pl. p. 28, 41, 57, 313, 320; *cf.* also Pl. p. 41.

19. The helmet as well as the flowing hair are excellent characteristics of the God of War.

20. It is not certain whether Athena is looking at an inscription or a boundary-stone (*cf.* a similar pillar Pl. p. 298, 306). She certainly is not a mourning goddess.

21. The bronze *gorgoneion* was once fixed to the *aegis* over the breast. The rims of the *aegis* are curved. Small bronze snakes were riveted on the points.

23. The Goddess of Victory, a colossal statue and an original by an artist of Rhodes, is standing on the marble prow of a ship. The statue was consecrated in 260 B. C. in the mystery shrine of Samothrace which became important in the 3rd cent. It was made in commemoration of a naval victory, probably that of Kos.

24. Throne without back *cf.* Pl. p. 10. Throne with back *cf.* Pl. p. 1, 34, 287.

25. The characteristic costume for Hermes is the short *chiton* with small cloak (*chlamys*), the hat, herold staff as well as the winged shoes. Hat with broad brim (*cf.* Pl. p. 185).

26. Below: Telesphorus, *cf.* Pl. p. 28, left, below.

27. Other white lekythoi, Pl. p. 121, 139, 135, 170, 231; *cf.* Riezler: "Die weißgrundigen Lekythen." Fairbanks: "Athenian Lekythoi;" Smith-Murray: "White Athenian Vases."—Tomb stele in the shape of a flat stone ornamented with bands (*taenien*) and the representation of a helmet (*cf.* Pl. p. 157, 160).

28. In the precincts sacred to the gods of medicine Aesculapius, Hygieia and Telesphorus (*cf.* Pl. p. 26) were worshipped together. Thus at Epidaurus which was famous in the 4th cent. B. C., in Kos from the 3rd cent. B. C. and also in Pergamum where a sanctuary of Aesculapius

existed from the 4th cent. B. C. on, but attained to fame only from the 2nd cent. A. D. on during the time of Galen's activity. He was the most famous physician of Antiquity. Here was an excellent radio-active source which was used for curing illnesses. It has been excavated recently. At all times the snake was sacred to the God of Medicine and even to-day (in the same shape as represented here on the Aesculapius staff) it is the emblem of physicians. Other images of divinities on Pl. p. 201, 219, 297 Athena; 34, 39, 47 above: Artemis; 177 Demeter and Kore; 219 Thetis; 257 Nike; 118 Dionysus(?); 219 Hermes, Hephaestus; 118, 143, 202, 214 Eros, the God of Love; 275 Muses.

29. Other forms of a Thymiaterion *cf.* Pl. p. 118.

30. The shape of the altars varies considerably; beyond this *cf.* the round altars Pl. p. 34, 35, 41 left, 47 below, 154 above. Below: Each of the girls holds a *skyphos*, a cup without a foot. The big vessels are *stamnoi* with egg-shaped bulge, wide mouth, narrow foot. Two small handles are fixed to the broadest part of the vessel. Vessels of similar shape *cf.* Pl. p. 38.

31. All parts of the frieze decorated with a combat of gods and giants and of a smaller frieze (which describes the history of Telephos, the ancestor of the Pergamum dynasty), as well as the connecting links have been used in the Pergamum Museum, Berlin, to completely restore the stairway façade which was orientated towards the west, *cf.* Pl. p. 67 and 95 above.

35. Pl. p. 14 gives another detailed description of a rural shrine.

36. It was a wide-spread custom to dedicate models of healed limbs to the god who has healed them. This is proved by discoveries from nearly all precincts of the gods of medicine.

38. Below: the sacrificial table similar to that on Pl. p. 42. For the shape of the vessel *cf.* Pl. p. 30.

39. The practice of human sacrifice originating in pre-historic times and introduced in order to allay the wrath of the gods was probably a primitive ritual the remembrance of which still lingers in historic times. The cruelty of it is here diminished by the fact that the victim is saved by Artemis herself appearing in a cloud above in order to receive the rescued girl.

41. When taking office in late-antique times the consuls used to give consular diptychs as presents. *Cf.* R. Delbrück, "Die Konsulardiptychen". *Cf.* also Pl. p. 18.

42. The shallow sacrificial bowl has an ornamental bulge in the interior. Similar bowls on Pl. p. 43 and 146.

43. The dancing lares—deified souls of the deceased who protect the

house—holding a *rhyton*, a horn-shaped cup, one end representing an animal's head.

44 *et seq.* Cf. Brendel: "Immolatio boum, Römische Mitteilungen 1930" on the sacrifice of oxen.

47. The round reliefs in the arch of Constantine originate from an older monument from the time after Hadrian (*cf.* Pl. p. 96).

48/49. Although there is a certain resemblance between the Ara Pacis of Augustus and the style of the Parthenon frieze for instance the quiet restraint of the movements, the low reliefs and several other traits—the art during the era of Augustus being *au fond* "classicistic"—there are differences which are characteristic of the two peoples: The Greek depicts one day of Athenian life (*cf.* also p. XV), but in a timeless and general way, the Roman also represents one day, the day of the consecration of the altar, with all details of this particular event and portraits of the participants.

51. Above: *cf.* Saxl, Mithras.

51. Below: Statue of a dog (*cf.* Pl. p. 111). From the so-called Barberini mosaic at Praeneste, the modern Palestrina, *cf.* Pl. p. 146, 255; *cf.* also E. Schmidt, "Das Barberinische Mosaik in Praeneste".

52/53. There is no satisfactory explanation of the actions in detail; *cf.* M. Bieber, "Jahrb. des Archäol. Instituts"; Maiuri, "La Villa dei Misteri".

54. The man is holding a *kantharos*, a drinking cup, characterized by two handles, which are drawn up from the bulging part above the rim to which they return. The same cup is represented on the diptych Pl. p. 41.

56. Pyre. *Cf.* Pl. p. 260.

57. *Cf.* Pl. p. 41.

60. The Acropolis of Athens was originally the residence of the kings of the Mycenaean period, later on, after the reconstruction by Pericles (*cf.* p. 261), it was a fortress and a sanctuary. After the destruction by the Persians, 480 B. C. (*cf.* Pl. p. 227) it was chiefly a shrine, which was emphasized by the great ceremonial gate, the Propylaea (left on the picture, *cf.* Pl. p. 92). The Parthenon (below) surpasses all other buildings in size and magnificence. At the foot of the castle, to the south (left), the Roman theatre (Odeion of Herod Atticus, *cf.* Pl. p. 276) and adjoining on the right the Hellenistic Hall erected by King Eumenes of Pergamum leading to the theatre of Dionysus (*cf.* Pl. p. 79).

61 *et seq.* In building their sanctuaries the Greeks, and after them the Romans, employed three different styles (or orders as we should say if we follow the example of Vitruvius who left us 10 books on antique

architecture). The Greeks called these orders *ergasia* = work, and named them after different tribes: Doric, Ionic and Corinthian orders. And it is true that sculptural art is hardly able to express these tribal differences in the same way as architecture. The Doric column is heavy and massive, the Ionic slender and light. And the same may be said of the corresponding beams. Vitruvius is not wrong in calling the Doric order the male and the Ionic the female. For this reason only the Doric order can carry a light upper story of Ionic order (Pl. p. 67). The Corinthian order was only invented in the 2nd half of the 5th century, apparently first as a single column. Then it was employed in the interior of buildings, later on as half-column on the exterior of profane buildings (Monument of Lysikrates, Pl. p. 78). It was not until the 2nd cent. B.C. that it appeared as an order on the exterior of a temple (Pl. p. 68). The Romans however made nearly exclusive use of this order (Pl. p. 69 *et seq.*).

63. Above: Treasuries of this sort mostly in the shape of the so-called *templum in antis*, a temple with two columns between two outer walls, served to store valuable votive presents; they represented a treasure of the shrine and were therefore called *thesauros*. They were erected by the different towns in the sanctuaries. Those of Delphi and Olympia are especially known. Cf. Fouelles de Delphes II on the Treasury of Athens.

63. Below: Circular buildings are not rare in Greek architecture, for instance the Arsinoeion in Samothrace, but its original purpose is unknown.

69. A special Roman trait in this edifice is the podium on which it is erected, and the strikingly short cella which is only surrounded by columns in front and along the sides.

70/71. The powerful Greek tradition, even in so late a building as the one represented here, is noticeable in the fact that the beautiful barrel vault over the interior is not apparent from the outside (Pl. p. 70). It is entirely different with the Pantheon (Pl. p. 72), where the circular plan and the vaulting dome are equally visible in the interior and from the exterior.

74 *et seq.* Cf. Wigand *e.g.* Baalbek; Wigand *e.g.* Palmyra.

THE THEATRE

(Pls. p. 78—91)

Although the modern drama differs greatly from the Greek tragedy, its origin and development from the Greek theatre is unmistakable.—We cannot imagine Shakespeare without the three great tragic poets of Athens.—And also the place of representation, the theatre buildings, cannot deny their Greek origin. However much one endeavours to add new devices to the edifices, the principal elements of the design as conceived by the Greeks have been retained in subsequent times: the circular arrangement of the flight of seats for the spectators and the stage. As compared to the stage of our times Shakespeare's stage seems very primitive, and the tragedies of Aeschylus, Sophocles and Euripides were likewise originally represented on a very simple stage. The spectators, who were touched and agitated by these grandiose plays, were seated on wooden benches; or even on the bare ground, for it was not till the beginning of the 4th century B. C. that stone theatres were erected.

With the exception of the Odeion, all Greek and Roman theatres were open-air theatres. Auditorium and stage were not roofed, but investigations have shown that there was a possibility to cover the *cavea* of the circular auditorium by awnings (*velum*). The division of the circular auditorium into longitudinal zones by means of a gangway, and into wedge-shaped blocks by flight of steps leading to the upper circles is found in the Greek and Roman theatres. Otherwise they differ in some important points. The orchestra, where the choric dances were performed, and in the centre of which an altar was placed, was circular or nearly circular (Pl. p. 79/80) in the Greek theatre. But it was semi-circular in Roman theatres, where the chorus did not play a principal part.

Moreover, the Greek theatre, till far into later times, has no special stage-building for the actors, which is, however, a characteristic trait of the Roman theatre. Here a platform for the actors is raised above the orchestra, and the stone wall of the background ornamented with architectural designs. It also has an exterior façade. From this time on there were regular stage buildings. Nearly all theatres were cut into the slope of a rock; the *cavea* was seldom built on a substruction. The top part of the theatres differs greatly: the Greek theatre, finishing off with the topmost row of seats, (Pl. p. 79) emerges, as it were, out of the landscape. The Roman theatre, however, with its architectural design of a portico or arcades running round the interior of the auditorium on the level of the topmost row of seats is sharply silhouetted against the surrounding landscape (*cf.* Pl. p. 80).

Although modern architects have often difficulties in mastering the problems of acoustics, it is strange that there is no antique theatre with bad acoustics. The circular construction of the auditorium was in such relation to the platform of the actors that even whispered words or very low speech could easily be heard.

The Greek theatre always preserved the traces of its origin, which has its roots in the cult of Dionysus. The representation of a tragedy was a cult ceremony like a sacrifice, and the spectators were participants in the festival sacred to the god. It is possible that this was the reason for the custom of wearing masks in the play as late as the Roman times, even after the connection with the cult had been nearly forgotten.

The tragedy is a characteristic Attic creation originating and developed in Athens. It must be kept in mind that representations of tragedies really only took place in Athens till the end of the 5th century. It was not till the 4th century that tragedies were acted outside of Athens, that these tragedies were repeated which otherwise were only represented once.

The same may be said of the comedy, although we know of previous and special sorts of local comedies. There was, for instance, the phlyacography (Pl. p. 89 *et seq.*) known from

southern Italy. Unluckily none of these plays have been preserved. The pictures on the phryacographic vases describing the burlesque and coarse manners in such plays are all the more important. They do not even refrain from making parodies out of mythological stories (*cf.* Pl. p. 89 above).

M. Bieber, *Die Denkmäler zum Theaterwesen im Altertum.*

Roy C. Flickinger, *The Greek Theatre and its Drama.*

78. Tripods were given as prizes in different contests (*cf.* for instance Pl. p. 301), especially in the dramatic contests to the victorious choregus.

79. In nearly all spas known to us from ancient times there are also great theatres, *e.g.* in Pergamum. People knew that mental influence by means of play, music and dance assisted the purely medical treatment. The Asclepion in Athens is situated between two theatres, the theatre of Dionysus (below) and that of Herod Atticus (for the situation *cf.* Pl. p. 60).

80. The stage front of a Roman theatre was usually a three-storied construction with a massive exterior façade (Pl. p. 83). The façade towards the orchestra was decorated with niches, tabernacles and conches (*cf.* Pl. p. 84).

86. Below: On the table are masks of the later comedy, the chief representative of which is Meander. He is holding the mask of a youth, *cf.* the youth on Pl. p. 87, right, below. With his right hand he is scanning verses.

89. Zeus is wearing a small crown on his gray head as an emblem of his dignity.

90. The centaur Chiron was the pedagogue of Achilles who is probably the boy on the right. Surely the comical effect in the burlesque as well as in the picture was created by the fact that Chiron, together with the servant pushing him, present the figure of a centaur themselves.

BUILDINGS

(Pls. p. 92—116)

Till well into the 5th century B. C. the building of temples was the only possibility for architects to create great works. It was not until the Hellenistic time, especially the 3rd and 2nd century B. C., that profane architecture began to flourish. The novel conception of these buildings later on stimulated the whole of Roman architecture. Besides temples, theatres and fortifications, which existed at all times, private houses, villas and palaces, bridges, aqueducts and works of engineering of the most varied kind were constructed by the Romans. And it was just in these buildings that the Romans proved excellent masters in accordance with their talents and their aim of securing their conquered areas. These buildings are instructive witnesses of antique life, an expression of Roman ideas and ways of living.

Noack, *Die Baukunst des Altertums*.

95. Above: The gate which once led to the south market of Miletus has been reconstructed in Berlin by joining the nearly complete remains which were found some time ago. This ornamental gate was the gift of a rich merchant and resembles in its style a Roman stage façade (*cf.* Pl. p. 84 and Pl. p. 80).

Below: The choir-annexe is modern because the whole building was converted into a church. Napoleon had all the mediæval parts removed with the exception of the choir on the left.

96/97. The arch of Titus with only one gateway represents the simple type of such a triumphal arch, whereas the arch of Constantine, with one lofty centre gateway and two smaller side arches, is the more ornamental. The relief work of the latter partly originates from older

monuments (see Pl. p. 47), partly from the time of Constantine (*cf.* Pl. p. 270). A quadriga was formerly placed on top of the "attic" (*cf.* Pl. p. 257). Other reliefs from the tomb of the Haterii Pl. p. 156; 218. Worn wheel-tracks are visible in front.

100. Even the Greek rulers knew how to conduct the water from distant places into the town. Thus the people of Pergamum constructed a high-pressure conduit. But these were mostly subterranean conduits. During the peaceful reign of Augustus, when the big armies protected the country against enemies, the Romans were able to construct aqueducts with gigantic arches.

102. Forum Romanum *cf.* Pl. p. 97.

110. The palace is one of the last great edifices of Antiquity, nearly medieval in effect (*cf.* Pl. p. 70/71 and 167): Niemann, Der Palast Diokletians in Spalato.

111. *Cf.* also Pl. p. 50.

115. A similar basin is represented on Pl. p. 158, 143. *Cf.* Pernice, Hellenistische Kunst in Pompeji.

FAMILY AND PRIVATE LIFE

(Pls. p. 118—157)

The Greek conception of *zoon politikon*, which means that man is exclusively a political being who only devotes his thoughts to the state and lives for it, was also adopted by the Romans to a certain extent. But it was more or less a male conception, and only included the life and activity of the man, because only he took part in political life. He was the representative of the state, a diplomat, soldier, member of the assembly. The woman did not take part in public life. It was only at the great celebrations and cult festivals that she naturally played quite an important part. This means that the woman was confined to the seclusion of the house, was excluded from the world, far from the agitated multitude of the city, the market, the palaestra, etc. Aim and destiny of the Greek woman was life with and for the family. Wherever we see pictures of woman's life it is always represented inside the house. Even buying in the market was the man's task, as it is still mostly the case in modern Greece. The picture of the old woman returning from the market (Pl. p. 142) does not contradict this statement, as she is probably a servant. It is true there are pictures such as a man lying on the couch and singing to the accompaniment of a flute played by a girl during a symposium. But this girl is a hetaera, a flute-player, not an honest woman. Such girls took part in a symposium. This position of Greek woman, which differed greatly from the position of modern woman, was often looked upon as that of a slave.

But it is enough to look at the great creations of Greek goddesses in sculptured art and poetry in order to recognize that this theory is wrong and that it is not necessary to vindicate the honour of the Greek women. It was Nietzsche who pointed out that her

most beautiful justification was that she was able to produce men such as Pericles (Pl. p. 261), Phidias or Alexander: Slaves would not have been able to give birth to such men. Numerous pictures represent the life of the woman, and at the same time her personality, and express the conception the ancients formed of their women. These representations are depicted so delicately and tenderly, and express the idea that woman was also capable of that heroism which is natural to the man, that the very idea of seeing a slave in the Greek woman is refuted by these pictures.

Smith, A Guide to the Exhibition Illustrating Greek and Roman life.
Cloché, La vie publique et privée des anciens Grecs.

118. Below: The subject of this big painting is not quite clear. It seems certain that the veiled woman sitting on the bed is a bride.

120 *et seq.* The representations of children, their ways and games, show so many traits that are familiar to our modern times that one is astonished to see that the attitude towards children has remained more or less the same from ancient times till the present day. There is the doll (Pl. p. 120), the top (Pl. p. 122), the child's chair (Pl. p. 122), the hoop (Pl. p. 123), etc.

125. Below: The relief originates from the side of the base of a statue which was found built into the city-wall of Athens; the other side: Pl. p. 293 above; Pl. p. 293 below is the front relief. At the same time a second base of a statue was found, the front relief of which is reproduced on Pl. p. 293 (centre) and one side on Pl. p. 236.—The representation of a cat is one of the earliest in Greece, it seems to have been introduced only at this time. The youth on the left is sitting on a simple four-legged upholstered stool (*cf.* Pl. p. 48, 54, 118, 122, 128, 139, 141, 143, 219, 231, 255); no less favoured is the folding-chair with animal-like shaped legs on which the boy on the right is sitting (*cf.* Pl. p. 124, 152, 203, 208). As to other forms of chairs *cf.* Pl. p. 140.

126/27. The children's schooling consisted mostly of private lessons. The children (Pl. p. 126 right, below) carry folded tablets on which is written ΑΒΓ, the beginning of the Greek alphabet.

127. In the rougher north children and teacher wear leather shoes. A similar armchair on Pl. p. 154. Other reliefs from Neumagen Pl. p. 141, 147, similar chairs are represented on Pl. p. 209, 210, 223.

128. This graceful girl has been called Tyche, but she certainly is not.

129. Other portraits from the Fayum on Pl. p. 181-83; 188/89. The greatest collection is in Berlin. They are coloured wax paintings on wooden tablets which were placed over the face of a mummified body. They all come from tombs of a town in the Nile delta. As they are regular paintings on thin wood they are a welcome addition to the mural paintings of Pompeii and other towns. They give extensive information about costume, coiffure, ornament, etc., and especially about the type of the inhabitants: they are mostly Greeks, who were then, as they are to-day, an important element among the business people of Egypt. But Graeco-Egyptian mixed types were also not rare among them, *cf.* P. Buberl, *Die griechisch-ägyptischen Mumienbildnisse der Sammlung Th. Graf*, Wien 1922; Drerup, *Die Datierung der Mumienportraits*.

130. Pick-a-back, also Pl. p. 121.

131. Knucklebones, especially astragals were used for playing dice. The enlarged form of astragal was taken as a pattern for terracotta vessels. The astragal is also a moulding of the Ionic column (*cf.* Pl. p. 65).

134. Below: Baskets in the form of a flower calyx are called *kalatos*, *cf.* Pl. p. 141, 139.

The calyx, the centre part of the Corinthian capital around which the acanthus leaves are arranged, is also called *kalathos*, *cf.* Pl. p. 68.

135. For the block-like stool *cf.* Pl. p. 240.

136. The hydria, as explained by the name, is a water-jug with three handles, a vertical one on the neck for carrying purposes, and two horizontal ones by means of which it was held under the water spout. E. Fölzer, *Die Hydria*, *cf.* Pl. p. 138 and p. XII.

138. Above: Girl wearing soft low shoes, as does the boy on Pl. p. 142, above (*cf.* Pl. p. 126, 132). Similar shoes with thick soles Pl. p. 128. Sandals Pl. p. 130. The straps for fixing the soles to the foot were only painted on the relief, *cf.* the Aphrodite of the Aldobrandini Wedding Pl. p. 118. Pointed shoes with low uppers Pl. p. 144.

Below: The presence of a naked youth among naked bathing girls is strange. Perhaps this is a mythic scene, the object of which is unknown to us (for the strigil in his right *cf.* Pl. p. 299). He carries in his left hand a so-called alabastron, a long narrow vessel without foot and a small flat mouth. The same vessel is hanging on the wall behind the woman on Pl. p. 139. The vessels represented on the pictures are bronze hydrias. For the shape of the basin in the background *cf.* Pl. p. 115, 143.

139. Right: The small bronze basin on the left is noteworthy. A similar basin on Pl. p. 150, 152.

140. This relief, like all other antique pieces of sculpture, was originally painted. The sitting woman is Hegeso, the deceased. Her name is written above on the narrow moulding. This is one of the most beautiful steles which excavations in this necropolis have revealed. As to the jewelry *cf.* R. Zahn, *Ausstellung von Schmuckarbeiten in Edelmetall aus den staatlichen Museen zu Berlin*, 1932. The beautiful form of the chair combines useful comfort with elegance; the same shape Pl. p. 121, 126, 132, 134, 139, 193, 279, 280/81.—The maid-servant is recognizable by her simpler dress with long sleeves reaching down to the wrist.

142. Above: A hook is hanging out of the right hand basket similar to those used nowadays by fruit gatherers. Above the basket is an *aryballos*, an oil flask with a strigil which was used for cleaning purposes after the exercises in the palaestra; *cf.* Pl. p. 299, 138. *Aryballos* and strigil are also represented together on Pl. p. 157. The boy is wearing soft low shoes.

Below: It was not till the last phase of Greek art that men and women were represented so crudely realistic; *cf.* the drunken old woman Pl. p. 150. Before that time such representations were only found in miniature art; *cf.* for instance Pl. p. 180.

145. The *kline* is a couch on which the men reclined while at their meals with their left arms resting on the cushions. The legs of the *kline* are carved out of simple boards similar to the representation on Pl. p. 144 below (*cf.* Pl. p. 54). Sometimes they are round and turned (*cf.* Pl. p. 118/19, 132, 146, 155). For the *obesus etruscus* which were very elaborate in effect, *cf.* Pl. p. 190.

146. Above: *Kottabos* game: a movable plate is placed on a high pole. If hit by the contents of a cup it falls noisily on a basin underneath. Below: From the same mosaic as Pl. p. 51 and 255.

147. For the so-called Igel column *cf.* Pl. p. 168. For the reliefs from Neumagen *cf.* Pl. p. 127.

150. The basin, which must be conceived as of bronze, rests on three legs; similar forms *cf.* Pl. p. 139, 152.

Below: For the intoxicated old woman *cf.* Pl. p. 142.

152 *et seq.* Those who want to study this subject in its entirety are referred to Holländer, *Plastik und Medizin*. Finds of different instruments in the sanctuaries of Aesculapius (*cf.* Pl. p. 28) have shown that surgical instruments have retained the same shape to an astonishing degree through thousands of years. Treatment of a wound by the physician *cf.* Pl. p. 254, by a comrade Pl. p. 240.

153. Such caricatures were specially favoured in Alexandria in Hellenistic times.

154. In the centre of the Asklepieion in Pergamum (*cf.* Pl. p. 28) was a well the water of which is now flowing again after the recent excavations. This representation suggests that the medicinal water was sent in barrels or terracotta vessels to those who were prevented from coming personally just as nowadays such water is exported in bottles.

156. Other representations from the tomb of the Haterii Pl. p. 96/97, 218.

157. A mourning woman is sitting on the steps of a tombstone decorated with bands and lekythoi (*cf.* p. XIII) which play an important part in the cult of the dead. The woman is veiled to indicate her mourning, her hair is cut short and not tied up. On the left a youth is offering a sacrifice out of a bowl; on the right another youth is about to deposit a small wreath. Probably this is the grave of a youth and the mourning woman is his mother. The *aryballos* and the *strigil* (*cf.* Pl. p. 142) are the instruments used by a youth in the palaestra (*cf.* Pl. p. 299).

TOMBS

(Pls. p. 158-169)

Tombs are mostly found outside the town, as a rule united in a larger necropolis, often cut into the banks of a river or arranged alongside the large thoroughfares leading to the city-gates, for instance in Pompeii (Pl. p. 161), or in Athens, the cemetery on the Eridanus which is situated in front of the Dipylon. Here small roads branch off the principal road, here are single tombs, groups of tombs united into larger or smaller sections, for instance Pl. p. 160, or they are built as a mausoleum.—Pl. p. 160 shows the section in which the warrior Dexilos was buried with other members of his family. It is a burial ground with a brickwork substruction and dominated by the big statue of a man on horse-back victorious over a man who has been thrown from his horse, and who has been buried here. In front of it, and on its side, are steles of the high slender and flat type as also represented on Pl. p. 27, 157. The tomb of Hegeso (Pl. p. 140) also comes from this cemetery (*cf.* A. Brückner, *Der Friedhof am Eridanos*).

The shape of the tombs is very varied. In ancient times simple mounds with vessels on top, which served to receive the offering, alternated with large vaulted domed tombs (*cf.* in Mycenae, Pl. p. 159). These tombs were also built in later times, for instance in Pergamum. There were also tombs cut into the rock (Pl. p. 162/63) or dug into the ground (Pl. p. 165). The façade of the rock tombs represented either a simple house or temple front (Pl. p. 162/63) or was ornamented profusely, such as the façade in Petra (Transjordan) which is almost baroque in effect (Pl. p. 169).

Whereas the Greeks favoured simple tombstones (Pl. p. 123-26, 130, 140, 157, 160, 223, 241-43, 295, 298; *cf.* those of the Palmyrians

Pl. p. 199) the Romans built much more elaborate sepulchres (Pl. p. 166), even monumental edifices such as those on the Via Appia (*cf.* Pl. p. 167) which were also imitated in the provinces, in Gaul and Germany (Pl. p. 168). A very characteristic example in Germany is the tower-like building ornamented with reliefs describing the lives of the deceased, the so-called Igel column at Igel near Treves (Pl. p. 168).

On certain days a cult was practised inside or outside the tombs where grave altars were erected (Pl. p. 42). Honour and love of the dead was expressed by decorating the tombs (Pl. p. 27, 157). The Emperor Diocletian built a tomb chapel (Pl. p. 167 above) in his own palace in Spalato following an old tradition of burying the dead in the house. The body was simply buried in the ground wrapped in a pall (*cf.* Pl. p. 155) or interred either in coffins (Pl. p. 237) or (cremated) in cinerary urns (Pl. p. 164). Mummifying was a custom especially known in Egypt (*cf.* Pl. p. 129). Numerous and rich funeral gifts were placed in the graves of the deceased. Most miniature works of art are found in graves.

158. The wall built out of stone slabs standing edgewise comprises a number of graves in a circle. The graves themselves have the form of simple shafts *cf.* G. Karo: "Die Schachtgräber von Mykene." A. Evans: "The Shaft Graves of Mycenae."

159. The Mycenaean domed tombs were constructed in the likeness of a dome, but built with oversailing courses of stone with level beds, and a *dromos* (entrance) between retaining walls leading up to it. They were covered with earth, thus forming a large circular mound, a so-called tumulus. The name treasure-house is wrong.

163. The Cestius pyramid is the tomb of Gaius Cestius Epulo, a people's tribune and member of the priest's order whose duty it was to celebrate sacrificial meals. According to the inscription on the East and West side of the building, which is 37 metres high, he died before 12 B. C.

165. The custom of using catacombs, subterranean places for the burial of the dead, was taken over by the Christians from the Romans. Thus there are also pagan catacombs.

166. The strange shape of this edifice does not represent a baker's oven, but the openings represent horizontally and vertically placed

measures of liquid. The baker Eurysaces was a municipal purveyor of bread, as explained by the inscription. 1st cent. B. C.

167. For the palace of Diocletian in Spalato *cf.* Pl. p. 70/71 and 110, as well as G. Niemann, "Der Palast des Diokletian in Spalato."

167. Below: The Tomb of Caecilia Metella on the Via Appia, which is very similar, is best known. That of Carfinia, which is now in the Pergamum Museum in Berlin, is also similar; v. Massow, "Führer durch das Pergamonmuseum."

169. The tomb façades in Petra are dated between the 2nd cent. B. C. and 2nd cent. A. D.

COSTUME

(Pls. p. 170-199)

There is indeed nothing more simple than the garments of the Greeks and the Romans. The principal parts of the Greek woman's costume are really only the *peplos* and the *chiton*. The *peplos* is of Doric origin, the *chiton* Ionic. This difference has always been felt, at least as late as the 5th cent. B. C. There were times of strong national feeling when the women discarded the Ionic *chiton* which originated in the Orient, the very name being non-Greek but Semitic. It was not worn for some time after the Persian wars. It had been introduced by Peisistratus during the 6th cent. into Athens with many other Ionic cultural features. The *peplos* is a simple rectangular piece of cloth which was wrapped round the body. The upper edge was folded over for a distance equal to the space from neck to wrist. This folded portion was called *apophthyma*. On one shoulder the garment was fastened by a pin. The wealth of material, one or two girdles worn high or low, made it possible to drape the garment in a variety of ways. This unsewn piece of material left one side of the body exposed (cf. Pl. p. 130). The *chiton* consisted of a similar piece of stuff—mostly linen in contradistinction to the woollen *peplos*, but it was sewn and had sleeves. It often formed a long trailing garment.

This fundamental simplicity of the female garments was the reason that Greek and Roman costumes were not subjected to varying fashions. A certain variety could be effected by the cloaks of different cut and length, special folding, etc. Of course, ornament was favoured too. There were necklaces, bracelets, even foot-rings, diadems, ear-rings and finger-rings etc. Our pictures (not

only in the section of dress and costume) show numerous examples.

The representations of statues of Greek and Roman men and women afford an opportunity of studying bearing and expression, personality and costume.

M. Bieber, *Entwicklungsgeschichte der griechischen Tracht*.

Dieselbe, *Griechische Kleidung*.

L. Heuzey, *Histoire du costume antique*.

170. An indescribable effect could be reached by the colour and embroidered ornaments on the garments. The white lekythoi and the richly painted archaic Cores of the Acropolis (Pl. p. 171) give a faint idea of the colour effect which cannot be reproduced on a picture.

172. The girdle fastened directly under the breasts lengthens the figure considerably in effect. This is a fashion of woman's dress which arises at the time of Lysippus, who himself also models figures with very slender body and limbs (*cf.* the Apoxyomenos Pl. p. 199), thus this change in fashion does not denote a sudden mood of taste, but a changed conception of beauty of a certain epoch: the preference for a slender figure (*cf.* Pl. p. 174). This is the so-called Herculaneum woman, one of three female figures in the Dresden Albertinum which were found in Herculaneum. But also other figures of this and the subsequent time of the 3rd cent. B. C. show tall, slender figures with a small heads, for instance Pl. p. 176 *et seq.*

180. A coarse humorous realism is represented in the almost caricature-like figure in contradistinction to the Roman matron Pl. p. 193 and 196.

181. For the portraits of the Egyptian Fayum *cf.* explanation to Pl. p. 129.

185. Other representations of hats *cf.* Pl. p. 25, 89, 148, 157, 201, 208, 224, 234. Woman's hats Pl. p. 178, 221; *cf.* the Phrygian cap of Mithras Pl. p. 51. Similar Pl. p. 285; *cf.* the cap Pl. p. 142 above.

186 *et seq.* Certainly the so-called Cores of the Acropolis are real portraits which were meant as portraits, although they are typified. Real portraits, which are meant to preserve the face and personality of an individual as a work of art are only known since the time of Pericles (*cf.* Pl. p. 261). During the 4th century and Hellenistic times these tendencies were developed more and more till the Romans, predestined by their old Etruscan inheritance (*cf.* Pl. p. 190), continued this Greek development. They succeeded in representing figures of touching greatness and overwhelming impression.

190. We cannot say the Etruscans were possessed of beautiful faces, nor are their faces the expression of pleasant and noble human beings (*cf.* the *obesus etruscus* Pl. p. 145). But no one will deny that they were capable of portraying the features and character of a man.

191. The earliest portraits of the Romans from the time of the Republic show the crass realism as well as racial traits of the Etruscans, whereas the portraits from the time of Augustus to the 2nd cent. A. D. are of a cool classicistic character, *cf.* Pl. p. 262.

192. The *toga* covering the head characterizes the man as a priest, *cf.* Pl. p. 44, 45, 46, 49. Priestess Pl. p. 38.

194. The coiffures of the women are useful auxiliaries for securing the date of undated statues. Then, as nowadays, the women imitated "the leading lady of the land." Thus they imitated the empresses as to fashion, costume and coiffure. Every new empress (who played an increasingly important part in the public life of the city and the empire) added a new note to the inherited and common coiffure, which was then imitated by others. There are very complicated coiffures (Pl. p. 194 left, above) as well as simpler ones (left below). Livia (Pl. p. 268) should be compared to Julia Domna (Pl. p. 269).

196. *Cf.* Pl. p. 180.

197. For the *stylos* *cf.* for instance Pl. p. 126, 274, for the parchment roll, which was the predecessor of our books, *cf.* the rolls, from which the schoolboys are reading (Pl. p. 127).

PROFESSIONS, COUNTRY LIFE, TRADE AND COMMERCE

(Pls. p. 200-223)

The position of trade, handicrafts and commerce in the social structure of Antiquity is peculiar, at least in Greece during the early periods. Large parts of the population are connected with it. They are an important factor and cannot be dispensed with, and some of the people engaged in these occupations were probably able to accumulate large fortunes. It is only possible for well-to-do people to erect tomb-monuments for themselves and their families, such as that of Igel (Pl. p. 168), and at all times such a monument demonstrated the wealth and the importance of such a person and his family.—Nevertheless, the people working with their hands were generally not members of the highly respected classes. It seems strange if we hear that artists (who naturally were reckoned among the artisans in ancient Greece and Rome as well as in the other European countries in the Middle Ages) belonged to the same class as bakers, millers or blacksmiths, although their fame lasted through thousands of years. Even an artist like Phidias was a *banaios* among his fellow citizens.

Only the peasants, the country folk are excepted to a certain extent. Thus Hesiod praised their work and activity in early times in his famous poem "Works and Days". As in the Middle Ages, in most countries, the shops of the different artisans and traders were grouped together in certain quarters of the town, the most famous example being that of the *Kerameikos* in Athens. Here the potter's guild used to live and work, here one potter's shop was next to the other. But excavations have only yielded part of all these Athenian shops up to now. This potters' quarter gave a certain district of Athens its official name of *Kerameikos*.

Cloché, Les classes, les métiers, le trafic.

202. The late Greek and Roman times with their preference for the "idyllic" in art like to represent Eros as artisans, etc., probably charmed by the contrast of the delicate Eros and their hard work *cf.* Pl. p. 214.

203. There is hardly a thoroughfare in Pompeii without such a shop facing the street. In Ostia and in the lower town of Pergamum there are also similar shops.

207. Slender large bottles like the ones represented here were mostly produced on the Isle of Rhodos as indicated by the maker's marks on the handle, the so-called amphora mark.

208. Below: It is quite amusing to see how the king, with a somewhat bizarre hat (*cf.* Pl. p. 185) and very long hair falling down over his back, supervises suspiciously the loading of goods on board the ship. Under his chair a leopard as domestic animal. Under the horizontal line the hull of the ship is visible. Above on the plate the rigging of the sailing vessel is represented. A little monkey is sitting on the big weighing-machine and birds are playing on it. The bowl is of the Spanish type, but it is not impossible that this bowl was made in Cyrene, a Spartan colony.

213. It is striking that art in the Roman provinces, especially in Gaul and Germany, favours scenes from daily life and represents them most vividly. Some pictures remind us almost of Dutch artists or similar representations of the late Middle Ages.

214. Eros as artisans, *cf.* also Pl. p. 202.

218. The reliefs on Pl. p. 96/97 below and Pl. p. 136 originate from the same tomb monument.

219. Above: The carver of Hermes figures (Hermoglyph) seems to be a wood carver, judging by the way he is holding the Herme between his legs.

Below: It seems clear that the smiths, the cyclops, who are Hephaestus' assistants, are beat the rim of the shield rhythmically, judging by the way they hold the hammers. For rhythmical work *cf.* Pl. p. 143.

221. These statues are almost caricatures such as were favoured in Alexandria in Hellenistic times. Similar caricatures are represented on Pl. p. 142, 153, and 180. *Cf.* also p. XXXIII and Pl. p. 142.

Below: L. Curtius gives a different explanation of the scene in his book on "Roman Mural Painting" p. 317: Demeter looking for her daughter and having lost her way is refreshed by a drink in the modest hut of a poor man. I am not quite convinced by this explanation, pleasing as it is.

222. The Igel column itself is represented on Pl. p. 168. A similar base on Pl. p. 154 and 316.

223. It is maintained that the Phoenician mercantile fleet dominated the Mediterranean from the 2nd millennium.

Below, right: This is the face of a Mosel boatsman who seems happy in spite of all his toil, and who certainly knows and loves his Mosel.

224/25. What has been said in connection with Pl. p. 213 can also be applied to the mosaics found in Northern Africa which was also a Province of the Roman empire. *Cf.* also the other African mosaics Pl. p. 200, 312, 317.

MILITARY LIFE

(Pls. p. 225-260)

One of the chief differences between early Greece and later Rome (especially Imperial Rome) is the difference between the army of the cities and states of Hellas and that of Rome. The Greek army was a "nation in arms," the Roman a permanent troop of mercenaries. It is true that the Roman mercenaries partly acquired Roman citizenship during the time of their active service, but they never became a citizen militia. Ancient Greece, however, was not possessed of a standing army. It was only the Hellenistic kings who had to form an army of mercenaries for their numerous wars by which they had to protect their dominions which they had often usurped. A foreign soldier hardly ever lost his life for Athens or Sparta. Bearing arms was a privilege of every free and honest citizen, but also his natural duty. He was brought up to the use of arms and practised it all his life. If war broke out he was ready. He fought and died, if necessary, for his country but not for a leader who paid him. But tactical or strategic deficiencies did not necessarily result from the absence of a permanent army. The history of wars shows that nearly every man was possessed of military abilities and that many were able to lead larger or smaller units of soldiers in battle. That serving for their country was a sacred duty is shown by the fact that poets like Aeschylus valued their military achievements more than their literary ones.

226. For the so-called "false vault" *cf.* the explanations of PL. p. 159.

227. The Persians had stormed the Athenian fortress from the north side and had destroyed the wall and everything inside it. As the war was not terminated in spite of the victorious battles of Salamis and

Plataeae the wall had to be quickly restored after the Persians had left. This was carried out by Themistocles. Architectural pieces which had formed part of the former building were used again for re-erecting the fortifications, just as slabs of tombs and steles were built into the wall of the Dipylon. It is not mere chance that this restored wall of the fortification is visible even to-day beyond the Agora the state-market of Athens. It is a permanent reminder of the invasion of the Persians.

228. The art of building fortifications was no less fostered by the Greeks than by the Romans. The latter, however, used for their more extended fortifications another material: instead of stone they employed brick and mortar.

231. The shape of the amphora is best seen on Pl. p. 297. The vessel received its name from the two handles reaching from the bulge to the mouth. The lower parts of the handles are visible on this picture.

232. The armour is made of bronze, the lower parts projecting from the corslet (the so-called *pteryges*) are of leather. The parts over the shoulder can be unfastened. A round shield was also used (*cf.* Pl. p. 234/35, 236/37, 240-42) besides the oval shield represented here, which is bent-in about half way up each side (*cf.* Pl. p. 231). The Greeks displayed considerable imagination in the ornamentation on the outside of the shield: here we see a lion attacking a hind (Pl. p. 235: the head of an ox; Pl. p. 236: an eagle). The idea is to imbue the bearer with courage and strength and to make him victorious.

234/35. The shoes of the warriors are similar to those on Pl. p. 144, the hat is like that on Pl. p. 25. Above one sees the interior side of the shield which shows clearly the manipulations; *cf.* the Persians on the sarcophagus of Alexander Pl. p. 237, above, left. It is probably a slip on the part of the artist that the warrior on Pl. p. 235, above, has two swords, one in his right hand and one in the scabbard.

236. Above: The relief is on a side of a base of a statue, the front part of which is represented on p. 293, centre. *Cf.* also the explanations of Pl. p. 125.

Below: While the charioteer is represented in the long garment worn by such men (*cf.* Pl. p. 302) he appears in full armour on the lower representation.

237. It is characteristic of Greek representations of fights that the Greek combatants are naked (above), which of course is not accordant with facts but an ideal conception. The Persians however are depicted realistically and in full armour. The sarcophagus is famous for the good state of preservation of the painted marble.

240. Patroclus is sitting on his shield. One shoulder-strap is in an upright position (*cf.* Pl. p. 232). Achilles is wearing the attic helmet with cheek-pieces which could be turned up. On the black figured picture below, however, he is wearing the Corinthian helmet with fixed cheek-pieces and a nose-plate. There is a large slit for the eyes. Both the heroes wear greaves. They both wear over their armour a small and richly ornamented cloak (*chlamys*).

241. The tapering stone is finished off as usual in imitation of the eaves of a roof. The round ornaments are supposed to be the antefixae. A Corinthian helmet as worn by Achilles on the picture of the Eyekias amphora Pl. p. 240 is placed on the shield.

242. The warrior is wearing the close-fitting armour showing the contours of the body, especially of the muscles. The *pteryges* (*cf.* Pl. p. 232) are arranged here in double rows. The man is represented nearly in the round; consequently the tomb aedicula is comparatively deep. This is characteristic of the 4th cent. B. C. in contradistinction to the low relief and the framework on the side in works of the 5th cent. B. C., for instance on the gravestone of Hegeso Pl. p. 140.

243. Since ancient times lions rampant or couchant have been placed on graves as guardians of the peace of the dead.

245. The collar round the neck, the iron *torques*, characterizes the soldier represented on the plate as non-Roman, but as a Gaul.

246. The column of Trajan stood in the middle of the court in front of the basilica Ulpia on the Forum Traiani in Rome, where it still stands erect. (For the imperial fora *cf.* Pl. p. 68.) The achievements of the emperor, especially the events of the war against the Dacians are described extensively and lucidly, as shown by our examples, on a frieze-like band which is spirally wound round the nucleus of the column.

248. The column of Marcus is a monument erected by the Emperor Marcus Aurelius in imitation of the column of Trajan; this column is also still standing in Rome in the Piazza Colonna. It was probably not completed till the time of Commodus (180-193 A. D.). This column too was part of a larger architectural design. The wars of Marcus Aurelius (*cf.* Pl. p. 267) against Germans and Sarmatians (*cf.* Pl. p. 259) are the subject of the representation.

254. The treatment of a wound by a fellow-soldier is shown on the interior picture of the bowl Pl. p. 240.

255. From the same mosaic as Pl. p. 51 and 146. On Pl. p. 51 there is a similar curved tympanum. On this picture a large awning (*velum*)

is suspended from the roof. The columns of the temple rise from a specially high base, similar to the column bases of the triumphal arches. Pl. p. 96.

256. The procession is just disappearing under the triumphal arch as on the relief of the triumphal arch of Aurelius (Pl. p. 257). The front part of the triumphal chariot is ornamented with reliefs as on Pl. p. 257. For the tuba players *cf.* Pl. p. 312.

STATESMEN, EMPERORS, EMPRESSES

(Pls. p. 261-269)

261. The bust of Pericles is one of the real portraits in Greek art. The head represented here originates from a herme with an inscription denoting that it is that of Pericles. It is in the British Museum, and a copy after an original by Cresilas.—Mausolus, a prince of Caria, had received a Greek education and fostered Greek art in his country. The head represented in this volume is now in London and belonged to a statue in Halicarnassus where it stood next to that of his sister and his wife Artemisia in the gigantic tomb, the so-called Mausoleum, which he had erected for his wife and himself in Halicarnassus.

262 *et seq.* Never was Roman art so successful than when producing portraits. Roman artists strove continually and intensely to represent the features of a personality in stone or bronze, and one cannot say that the portrait of Constantius, which was modelled towards the end of Antiquity, was less expressive than that of Augustus. These heads are not only interesting from an artistic point of view, but also from the cultural, as they enable us to study costume and coiffure as well as the expression of the men and women they represent during the different epochs.—The bronze head on Pl. p. 263 (left, below) was recently declared to be a modern piece of work, but the reasons given are not quite convincing.

270. The *rostra* on the Forum is Romanum also represented on Pl. p. 102.

POETS AND SCHOLARS

(Pls. p. 271-275)

In poetry, philosophy, and art the Greeks were without exception the teachers of the whole world and still are. The Romans already acknowledged the fact by coining the expression of "subjugated victors". The Romans submitted themselves unconditionally to Greek culture, although they had conquered Greece. This does not only mean that they recognized the superior achievements of the Greeks in this domain, but at the same time they admitted the fact that art, poetry and science were no more bound to the state or controlled by it. There were people in ancient Rome, such as Cato, who recognized this and fought against it—although in vain. We moderns, however, should be thankful that the preference of the Romans for Greek art has preserved to posterity statues, information of different kind, and especially the magnificent poetic works which otherwise would have been lost. It is true that in the time of Pericles there were no libraries, and very few books. This shows that the number of books does not determinate the degree of culture. But without the systematic collector's work carried on by the people of the neighbouring countries (in towns such as Alexandria and Pergamum during Hellenistic times) who were specially interested in the works of the past, and whose work of collecting important works was continued by the Romans much would have been lost for ever.

271. Libraries were founded and systematically enlarged at a comparatively late date (not till Hellenistic times) for instance in Alexandria and Pergamum.

273. This statuette represents the features of the philosopher realistically. His ugliness has been mentioned in literary works.

274. The woman is holding a polyptychon.—The mosaic below has been declared to be a 19th century fake.

DANCE AND MUSIC

(Pls. p. 276-287)

Music and dance are of religious origin, they are in close relation to the gods. There is hardly one deity in whose cult a certain instrument does not play a special rôle or at whose cult festivities either the lute, the *kitbara*, flute or drum were not played. There are especially two deities who cannot be imagined without a certain sort of music. These two deities, although they express a certain definite contrast, cannot be conceived one without the other: Apollo and Dionysus whom we regard as the personification of Hellenic idea. Although the same instruments are played by them or their companions and assistants, the music played at their cult festivities differs entirely. The music of Dionysus is soporific or noisy, intoxicating and maddening, as he wants to excite his adherents with his music and make them lose themselves in a wild, mad dance as represented by the pictures of Satyrs and Maenads. Apollo, however, likes the serenity of the tunes of the lyre, nothing maddening, nothing confusing may enter his domain. The same difference pertains in the dance. And if once in a while orgiastic dances are performed in the rites of this god (such as the *kordax* on the Isle of Amorgos), they are remnants of the dim past which have been transmitted from an obscure and ancient cult into a later and more serene one.

F. Weege, *Der Tanz in der Antike*.

276. This theatre, like most Greek ones, faces south. It is possible that the building was covered by a suspended wooden ceiling.

277. The pan-pipe is also represented on Pl. p. 87, 144, 148, 279, 281, 282, 286, 294.

279. Below: The dancing girl is holding castanets (*crotala*), which were used in the same way as modern castanets, cf. Pl. p. 148, 284. This

relief belongs to a certain type of low terracotta reliefs which were nailed on wooden boxes; hence the hole in the middle. Possibly they were only made on the Island of Melos, *cf.* P. Jacobsthal, "Die melischen Reliefs."—A seven-stringed harp which was played by means of a *plektron* (in the right hand of the boy); a similar one on Pl. p. 126 and 280. For other string instruments *cf.* Pl. p. 281.—The walking stick (left) was greatly favoured in Athens about 500 B. C. *cf.* Pl. p. 125, 126, 132, 133, 142, 144, 150, 152.

280. A vessel of similar form is placed on the grave stele represented on Pl. p. 157.

281. Above: A flute-case is hanging over the sitting woman. There is a similar one on Pl. p. 144; the shape of the chair is the same as on the tombstone of Hegeso (Pl. p. 140).

Below: A *kithara* is hanging on the wall *cf.* Pl. p. 16, 17, 18, 287.

282. A tympanum (tambourine) can also be seen on Pl. p. 284, 286.

286. The signature of the artist is inscribed (left, above) on the edge of the picture.

9984

SPORT

(Pls. p. 288-309)

It is not quite justifiable to apply without reservation the modern conception as expressed in the English word "sport" to Antiquity. In modern sport a link is missing without which the origin and fostering of Greek athletics are inconceivable: Greek sport was connected with the cult and the belief in the gods. The great contests of the Greeks prepared by daily exercises in the palaestra, the Panathenaea in Athens, the Pythian games in Delphi, the Isthmian games in Corinth, and especially the Olympic games held in the Zeus sanctuary in Olympia were celebrated in the shrines in honour of the gods. They represented at all times a definite form of religious worship. Honouring the victor, therefore, meant an honour for the deity and through the deity. The victors did not receive costly cups or anything of material value, but a simple olive or laurel sprig, that is to say, of a plant sacred to and blessed by the deity. This was worth more to the victor than any treasure.—Moreover, a great difference lies in the fact that Greek participants in contests were perfectly naked, just as they were in their daily exercises. To-day this fact may seem insignificant to many. It certainly is an improvement as compared with the 19th century that nowadays all athletic competitors wear light garments which do not hinder physical efficiency; but the competitors at least cover the loins. And this accords with our feeling of decency. Although an antique story tells us that the habit of being naked when taking part in an athletic contest was introduced because it was by chance discovered that the greatest efficiency could only be attained to when the competitors were naked, we should not forget that next to cult-ideas it was the Greek's feeling for the beauty of the human body, and consequently for the ethos of the beautiful body, which required the athlete to be naked. This also indicates another difference to modern times, for, as the body of the

competitors was entirely naked, sport was mostly a man's activity, and remained such. It is true, ancient tradition tells us that later on girls raced for short distances in the Olympic Games. It would appear that the statue of a female runner in the Vatican represents a victorious runner. But as compared with the numerous male competitors this is only a single example. Thus it is natural that only men were allowed to exhibit the beauty of their body as competitors in athletic contests at the great festivities.

Only with these principal differences of old and modern athletics in mind can one speak of antique "sport". The similarities, however, must not be overlooked either, for instance the importance attached to sport for the education of youth, and the state's interest in the physical training of the citizens. In Antiquity this training, as well as the contact of gymnasiarchs and paidotribes with youth, has doubtless had a greater educational influence than the actual teaching at school. It is no mere chance that statues of philosophers and poets were placed in the Pompeion in Athens, a gymnasium near the Dipylon, and nearly every excavation has taught us similar facts. Orators, philosophers, and poets used to assemble in these places in order to influence youths by means of addresses and dialogues carried on between the exercises. There is another point which should be emphasized: the importance of athletics for art, especially sculptural art, which did not tire in representing the beauty of the male body. It was not through anatomic studies on a dead body that the artist was able to model the structure of the male body, although in an idealized form, but through seeing naked boys and male bodies nearly every day. On the other hand those coming to see such works of art were able to appreciate them by reason of the same habit. Thus art completes the circle. Besides deities, art chiefly represented statues of victors which were not placed in public squares or markets, but they were created and destined to serve the same purpose which the victors themselves did, namely honour the gods.

B. Schroeder, *Der Sport im Altertum*.

C. Blümel, *Sport und Spiel bei Griechen und Römern*.

E. Norman Gardiner, *Athletics of the Ancient World*.

288. A stone stadion was as necessary for every ancient town, as was also a theatre.

289-91. It is significant that a simple marble basin was sufficient for cleaning purposes in Greece after the races, whereas the Romans adopted more and more the refined methods of alternating hot and cold baths. It is only a short step taken by the Romans to develop their baths from the simple Stabiae Thermae to the magnificent edifices in Rome and Treves during the late imperial era.

291. Below: Greek art quite frequently represents mythological contests in the same manner as real contests, and as if the same rules were applied to them. Thus Hercules even fights the lion with a real club.

293. The rules of the ball game (above) and of the game of hockey are not known to us. The reliefs above and below originate from a statue-base which was found built into the city-wall of Athens (*cf.* Pl. p. 125). The relief in the middle is of a second base which was found in the same place and to which also the relief (Pl. p. 236) belongs.

294/95. The leaping weights (*halteres*) were used to increase the distance of the leap by shifting the main weight more to the front. For this purpose the hands holding the weights were first thrown forward to obtain the right swing (Pl. p. 294 below, left). They were then thrown backward in order to be swung forward at the moment of jumping (Pl. p. 294 above, centre) and to be kept in this position. The weights were probably chiefly used for the standing jump, but also for the running long-jump. The statuette Pl. p. 295 (left) represents a man who was victorious in jumping with weights.

296. It is clear that the discus was thrown with the right hand, as shown by all other pictures. But the youth on the right carries it with his left hand. This indicates that he is not represented in the act of throwing it.

297. The men are running a short distance. This is shown distinctly by the way they are running.—The victors, in the so-called gymnastic *agones* of the great Panathenaea festival introduced in 566 B. C. by Peisistratos, received oil as a prize. It was handed to them in an amphora of the shape represented here. These prize amphorae usually have a picture of the fighting Athena on the front side, and the representation of a contest on the back.

298. A similar stele on Pl. p. 20 and 306.

299. The strigil (*strigilis*) together with the small *aryballos* in which the youth takes the oil with him into the Palaestra also on. Pl. p. 138, 142 and 157.—The face of the *apoxyomenos* distinctly shows the fatigue after the strenuous training. This motif, which is taken from daily life, appears for the first time as a large piece of sculptural work.

300. To-day the trainer of a horse uses a whip, whereas in ancient times the *kentron*, a long thin and pointed stick was employed. The circus charioteers however (Pl. p. 318) used whips. The picture shows that even in Antiquity horses were trained in a similar manner to that of to-day.

302. The costume of the charioteer is the same as on the relief Pl. p. 236 above.

303. If one compares this statue with other pictures of victors (Pl. p. 306) of a former time, the difference is obvious: the one is the noble type of a boy, the other the rough type of a professional boxer. The work dates from the 1st century B. C. It is excellently executed and of a realism which is almost startling. The physique of the boxer is coarse and shows no sign of idealistic treatment on the part of the artist. The nose is swollen as if by clotted blood. The beard is partly matted with blood. Blood is also issuing from a wound in the ear. The right eye has been bruised and is swollen. Such wounds are not astonishing if one sees the *caestus* (boxing strap) made of hard leather thongs. The fight was a much more serious one than to-day. If the same boxing rules were applied then, as are to-day, we may presume, that the boxer was represented between two stiff rounds. The attitude of the head would be easy to explain in that case. For the brutal expression of the face cf. the mosaic Pl. p. 304, and the excellently modelled head Pl. p. 305.

306. Cf. the explanations for Pl. p. 303. It is a very graceful piece of work. This boy is also a pugilist as indicated by the swollen ears.

307. For statues of victors cf. the explanations on this subject in the introduction.

308. Special mention should be made of the eyes of this statue. They are made of white glass that vivify the expression of the face considerably.

CIRCUS

(Pls. p. 310-320)

Roman circus games, which doubtless originated in athletic contests, or were perhaps connected with the cult developed on strange and phantastic lines especially in the later time of the Roman empire. At this time a decline is noticeable in every respect. It is only architecture which produces great achievements. The great theatres built for the games and spectacles are most impressive and afford an interesting view of the architectural possibilities and gifts of the Romans. One feature is specially characteristic of this time: the capacity to handle great masses of spectators. These circus games—*circenses*—were meant for the great masses and were arranged for mass effect. Much costly blood has been shed here, but on the other hand much heroism has been displayed; but for what purpose? There is a long and startling development from the pure sphere of Greek contests (*agon*), which united the Greek tribes bound together by religious and political bonds under a truce of God, to those spectacles of a declining people who were not united by any ties. This development is the road towards the decline of Antiquity.

Friedländer, *Sittengeschichte Roms*.

310. It is very probable that the gigantic edifice of the great amphitheatre in Rome which is rightly termed the Colisseo, became a pattern for many later buildings in the provinces; for the division of the exterior in four stories repeats itself regularly in spite of many a variation necessitated by local peculiarities.

312. Below: Tuba players also on PL p. 236.

313. Cf. also Pl. p. 18. The edge of the left ivory work is ornamented with a device called astragal (*cf.* explanation of Pl. p. 131). For the

attitude of the victor (below, right) on the left specimen *cf.* Pl. p. 314 below. For the shape of the sacrificial-bowl *cf.* explanation of Pl. p. 42.—On the relief represented on Pl. p. 54 the bowl is used in the same way.

316. Above: A terracotta slab used for facing purposes *cf.* Pl. p. 319. The fighter's arms are the same as on Pl. p. 313, above: helmet with visor, long shield and sword. The body is only covered with a loin-cloth.

Below (right): The rules of this bizarre contest are not known to us. For the barrel *cf.* Pl. p. 222 above and 134 above.

318. Below: These four charioteers are seen fighting on Pl. p. 320 (left).

LIST OF MONUMENTS

The following works of art represented in this volume may be considered as Greek originals: a number of the marble statues, most of the reliefs, many bronze works and statuettes, the terracotta statuettes and groups; furthermore: all vase pictures.—The Roman mural paintings as well as the mural and floor mosaics must be mostly regarded as Roman copies of Greek originals. The pictures from the Fayum, the terracotta Reliefs, the silver Vessels and the ivory Reliefs must be considered as Roman Originals.

Greek Originals (Marble Statues):

Pl. p. 4, 5, 8, 21, 23, 66, 171, 243, 261 right above, 292, 302, 306, 308.

Reliefs:

Pl. p. 7, 10, 11, 12, 17, 20, 29, 31, 32, 33, 34, 36, 48, 54, 123, 125, 126, 130, 140, 152, 160, 184, 236, 237, 241, 242, 252, 279, 293, 295, 298, 301.

Bronze Works and Statuettes:

Pl. p. 9, 15, 22, 34, 37, 40, 125, 127, 134, 138, 142, 148, 149, 153, 154, 170, 175, 185, 186, 191, 194, 201, 211, 221, 224, 236, 260, 262, 263, 266, 267, 291, 292, 295, 296, 298, 302, 303, 307, 308, 309, 316, 317.

Terracotta Groups and Statuettes:

Pl. p. 85, 119, 120, 126, 130, 132, 143, 145, 149, 172, 176, 177, 178, 179, 180, 220, 284, 285.

Vase Paintings:

Pl. p. 24, 25, 27, 30, 88, 89, 90, 91, 118, 121, 122, 126, 132, 133, 134, 135, 136, 137, 138, 139, 141, 142, 143, 144, 146, 149, 150, 152, 155, 157, 170, 185, 201, 203, 208, 219, 231, 232, 234, 235, 240, 279, 280, 281, 282, 284, 294, 296, 297.

Roman Copies after Greek Originals:

Pl. p. 1, 6, 15, 19, 22, 86, 111, 124, 128, 142 below centre, 150, 173, 174, 175, 185 below right, 186, 261 left above, 271, 272, 273, 299, 309.

attitude of the victor (below, right) on the left specimen *cf.* Pl. p. 314 below. For the shape of the sacrificial-bowl *cf.* explanation of Pl. p. 42.—On the relief represented on Pl. p. 54 the bowl is used in the same way.

316. Above: A terracotta slab used for facing purposes *cf.* Pl. p. 319. The fighter's arms are the same as on Pl. p. 313, above: helmet with visor, long shield and sword. The body is only covered with a loin-cloth.

Below (right): The rules of this bizarre contest are not known to us. For the barrel *cf.* Pl. p. 222 above and 154 above.

318. Below: These four chariotceers are seen fighting on Pl. p. 320 (left).

LIST OF MONUMENTS

The following works of art represented in this volume may be considered as Greek originals: a number of the marble statues, most of the reliefs, many bronze works and statuettes, the terracotta statuettes and groups; furthermore: all vase pictures.—The Roman mural paintings as well as the mural and floor mosaics must be mostly regarded as Roman copies of Greek originals. The pictures from the Fayum, the terracotta Reliefs, the silver Vessels and the ivory Reliefs must be considered as Roman Originals.

Greek Originals (Marble Statues):

Pl. p. 4, 5, 8, 21, 23, 66, 171, 243, 261 right above, 292, 302, 306, 308.

Reliefs:

Pl. p. 7, 10, 11, 12, 17, 20, 29, 31, 32, 33, 34, 36, 48, 54, 123, 125, 126, 130, 140, 152, 160, 184, 236, 237, 241, 242, 252, 279, 293, 295, 298, 301.

Bronze Works and Statuettes:

Pl. p. 9, 15, 22, 34, 37, 40, 125, 127, 134, 138, 142, 148, 149, 153, 154, 170, 175, 185, 186, 191, 194, 201, 211, 221, 224, 236, 260, 262, 263, 266, 267, 291, 292, 295, 296, 298, 302, 303, 307, 308, 309, 316, 317.

Terracotta Groups and Statuettes:

Pl. p. 85, 119, 120, 126, 130, 132, 143, 145, 149, 172, 176, 177, 178, 179, 180, 220, 284, 285.

Vase Paintings:

Pl. p. 24, 25, 27, 30, 88, 89, 90, 91, 118, 121, 122, 126, 132, 133, 134, 135, 136, 137, 138, 139, 141, 142, 143, 144, 146, 149, 150, 152, 155, 157, 170, 185, 201, 203, 208, 219, 231, 232, 234, 235, 240, 279, 280, 281, 282, 284, 294, 296, 297.

Roman Copies after Greek Originals:

Pl. p. 1, 6, 15, 19, 22, 86, 111, 124, 128, 142 below centre, 150, 173, 174, 175, 185 below right, 186, 261 left above, 271, 272, 273, 299, 309.

Roman Mural Paintings:

Pl. p. 38, 39, 50, 52, 53, 84, 105, 106, 107, 118, 131, 137, 148, 197, 214, 221, 222, 254, 270, 274, 278, 287, 319.

Mural and Floor Mosaics:

Pl. p. 14, 51, 87, 111, 146, 200, 224, 225, 238, 239, 255, 274, 275, 286, 300, 304, 312, 314, 315, 317, 318.

The Pictures from the Fayum:

Pl. p. 129, 181, 182, 183, 188, 189.

Terracotta Reliefs:

Pl. p. 13, 16, 202, 236, 279.

Silver Vessels:

Pl. p. 3, 26, 44, 47, 154, 256.

Ivory Reliefs:

Pl. p. 18, 28, 41, 57, 315, 320.

BIBLIOGRAPHY

HISTORY

Geschichte der führenden Völker, hrsg. von Finke, Junker und Schnürer, Band 4/5, H. Berve, Griechische Geschichte; Band 6, Vogt, Römische Geschichte.

The Cambridge Ancient History.

ART HISTORY

G. Rodenwaldt, Die Kunst der Antike: Propyläenkunstgeschichte Band III.

Springer-Michaelis-Wolters, Handbuch der Kunstgeschichte Band I.
A. von Salis, Die Kunst der Griechen.

Beazley-Ashmole, Greek Sculpture and Painting to the End of the Hellenistic Period.

G. M. A. Richter, The Sculpture and Sculptors of the Greeks.

Lawrence, Classical Sculpture.

H. Koch, Die römische Kunst.

E. Strong, Art in Ancient Rome.

E. Strong, Roman Sculpture.

E. Strong, Scultura Romana.

BIBLIOGRAPHY OF ART MONUMENTS

H. Brunn-Bruckmanns Denkmäler griechischer und römischer Skulptur.

P. Arndt-Bruckmann, Griechische und römische Porträts.

P. Hermann-Bruckmann, Denkmäler der Malerei des Altertums.

G. Rodenwaldt, Das Relief bei den Griechen.

R. Delbrueck, Antike Porträts.

A. Hekler, Die Bildniskunst der Griechen und Römer.

R. Hinks, Greek and Roman Portrait Sculpture.

Corpus Vasorum Antiquorum.

Cf. also the numerous publications on excavations as well as museum catalogues.

ART IN THE PROVINCES

Germania Romana, ein Bilderatlas.

Espérandieu, Recueil des Bas-Reliefs de la Gaule Romaine.

Inventaires des Mosaïques.

British Museum, Guide to the Antiquities of Roman Britain.

PLATES



DEITIES

Jupiter Enthroned. In Front of him the Eagle with the Thunderbolt. From the Roman Relief.



DEITIES

Above: The Twelve Olympian Gods. Relief treated in the Archaic Manner from Southern Italy.
 Below: Hermes leading Hera, Athena and Aphrodite to Paris. (Judgment of Paris.) Roman Relief.



DEITIES

Above: The Twelve Olympian Gods. Relief treated in the Archaic Manner from Southern Italy.
 Below: Artemis, Athena, to the right: Apollo. Late Antique Silver Plate from Corbridge
 (Northumberland).



DEITIES

Artemis of Lycosura. Part of a Cult Statue by Damophon of Messene in the Desponia Temple.
Hellenistic.



DEITIES

So-called Standing Goddess. Attic Marble Work. First Half of 6th Century B. C. Berlin.



DEITIES

Aphrodite of Melos, Hellenistic, Paris, Louvre.



DEITIES

Aphrodite (?), Part of the so-called Ludovisi Throne. Southern Italian-Greek Original.
Second Half of 5th Century B. C. Rome, Museum of the Terme.



DEITIES

Demeter of Cnidos. Greek Original. 4th Century B. C. London.



DEITIES

Proserpine holding Oblatory Bowl, Fruit-basket in her Lap. Roman Bronze Statuette from Bavai (Northern France).



DEITIES

Enthroned Goddess with Bulrushes (Dacira?). In front of her Demeter bearing Torches.
Relief from Eleusis.



DEITIES

Above: Pan, From a Memorial Inscription at Cyzicus, Istanbul. Below: Mountain God Helicon. Votive Relief from the Sanctuary of the Muses at Thespiæ, Athens, National Museum.



DEITIES

Zephyrus (upper plate) and Boreas (lower plate), West and North Wind. Reliefs on the Tower of the Winds in Athens. 1st Century B. C.



DEITIES

The Four Seasons, Roman Terracotta Relief.



DEITIES

The youthful Dionysus in a Mountain Sanctuary. Mosaic from Hadrian's Villa, Tivoli.



DEITIES

Head of Dionysus. Bronze treated in the Archaic Manner by Boethus of Chalcedon.



DEITIES

Nike pouring out Wine for Apollo (playing the Lyre). Roman Relief used as Mural Decoration.
Terracotta.



DEITIES

Muses represented on a Base by Praxiteles, from Mantinea. Athens, National Museum.



DEITIES

Muse (Erato) playing the Lyre, and the Poet Claudian. Late Antique Ivory Relief (Diptych).



DEITIES

Arces, War God, so-called Arces Borghese. 3rd Century B. C. Paris, Louvre.



DEITIES

Athena, regarding Inscription or Boundary Post, so-called Mourning Athena. Greek Relief from the Time of Myron. Athens, National Museum.



DEITIES

Athena, Armed. Centre Figure from the West Pediment of the Aphaia Temple, Aegina.
Early 5th Century B. C. Munich, Glyptothek.



DEITIES

Nike (Victoria) inscribing Victories on a Shield. Roman Bronze.



DEITIES

Nike of Samothrace. Hellenistic Original. Paris, Louvre.



DEITIES

Enthroned Poseidon, from a red-figured Krater.



DEITIES

Hermes from a red-figured Vase Picture.



DEITIES

Above: Hermes. Silver Bowl of Berthouville. Below: Telesphorus in a Hooded Garment.



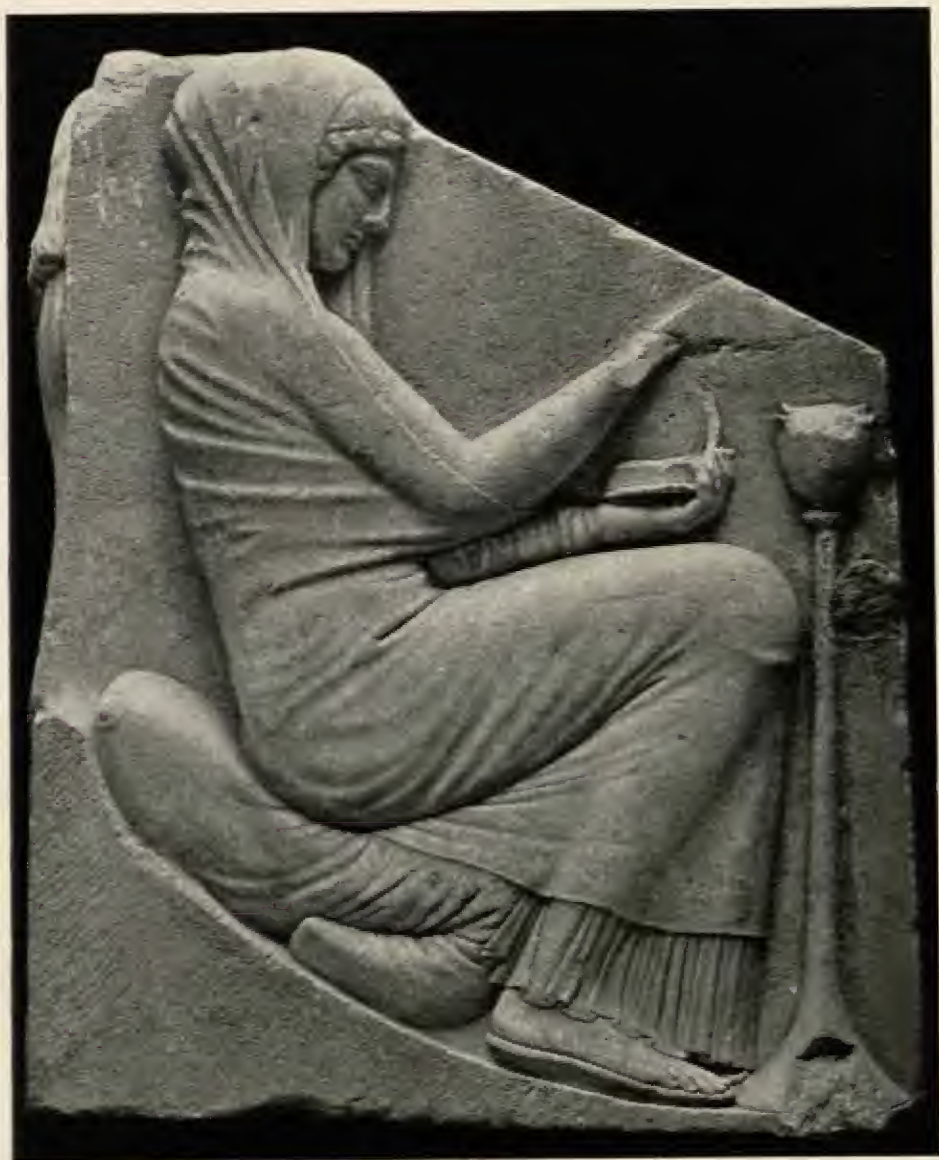
DEITIES

Above: The Brothers Hypnos and Thanatos (Sleep and Death) placing a dead Hero in front of the Grave. From a White Funeral Lekythos. 5th Century B. C.
 Below: The Moerae: Clotho, Lachesis and Atropos. Roman Relief.



DEITIES

Left: Gods of Medicine: Aesculapius, on his left: the Boy Telesphorus. — Right: Hygieia, on her left: Eros. Consular Diptych, Liverpool, about 400 A. C.



CULT

Veiled Woman filling a Thymiaterion (Incense Burner). Side of the so-called Ludovisi Throne.



CULT

Above: Offering at a Sacrificial Altar. From a red-figured Bowl. – Below: Maenads before the Picture of Dionysus as Masked God.



CULT

North-East Corner of the Pergamum Altar. Reconstruction in the Pergamum Museum, Berlin



CULT

Votive Relief dedicated to the Dioscuri, from Larissa, Thessaly.



CULT

Above: Worship of Theseus. — Below: Prayer and Offering to Heracles.
Attic Votive Relief.



CULT

Artemis offering a Sacrifice, Satyrs assisting as Servants. Bronze Relief from Delos, 156 B. C.



CULT

Sacrificial Altar in Front of a Rural Sanctuary decorated with Garlands.
From a Roman Stucco Relief.



CULT

Man cured of a Disease dedicates a Model of his Leg to Aesculapius.
Attic Votive Relief.



CULT

Avles Metiles praying. So-called Arringatore. Etruscan Bronze. Florence.



CULT

Above: Statue of a Vestal, Virgin Priestess, dedicated to the Service of Vesta. From the Atrium Vestae, Rome. 2nd Century A. C. - Below: Oblatory Jug between Vases on Sacrificial Table.

Under the table: Eggs, Sprays and Pomegranate. Sepulchral Painting from Paestum.



CULT

Iphigenia being sacrificed by the Priest Calchas in Front of the Statue of Artemis and Agamemnon hiding his Face, Mural Painting from Pompeii.



CULT

Roman Portrait Statue of a Servant who assists at Sacrifice (camillus).



CULT

Left: Priestess of Ceres with inverted Torch in Front of Round Altar and Pine Tree, offering a sacrifice. - Right: Priestess of Bacchus in Front of Altar decorated with Volutes and Oak Tree scattering Incense on the Fire. On a Late Antique Ivory Diptych (about 400 A. C.).



CULT

Sacrificial Table with Jug, Oblatory Bowl and Sacrificial Knife. The Slab ornamented with Laurel Sprays and Bucranium. From the Sepulchral Altar of the Freedman Amemptus. 1st Century A. C.



CULT

Domestic Shrine (Lararium) from Pompeii. Spirit offering a Sacrifice between Dancing Lares.
Underneath: Soul Serpent.



CULT

Above: Scene of Sacrifice in Front of Temple. From the Altar of Vespasian, Pompeii, 1st Century A. C. - Below: Slaughter of the Ox in Front of the Temple (*immolatio boum*). Silver Cup from Boscoreale, Paris.



CULT

Above: Dismembering of an Ox slaughtered at a sacrifice (upper Plate). – Below: Suovetaurilia: Priest preparing the Sacrifice of a Pig, Sheep and Ox. Roman Relief. First Century B. C.



CULT

The Emperor Marcus Aurelius offering a Sacrifice in Front of the Temple of Jupiter Capitolinus.
Roman Relief. 2nd Century A. C.



CULT

Above: The Emperor with his Retinue offering a Sacrifice in Front of the Huntress Diana in a Laurel Grove. Medallion of the 2nd Century A. C., now on the Arch of Constantine. — Below: The Emperor Claudius as Triptolemus offering a Sacrifice to Ceres (on the right). Silver Plate. 1st Century A. C.



CULT

Above: The priests of Athena Parthenos receiving Stool and Peplos. From the Cella Frieze of the Parthenon, 5th Century B. C. — Below: Youths carrying sacred Vessels and walking in the Panathenaea Procession.



CULT

Above: Priests and Assistants of the Priests in the Procession for the Dedication of the Altar of Peace (Ara Pacis Augustae), 9 B. C. - Below: The Emperor Augustus, the Imperial Family, the Retinue.



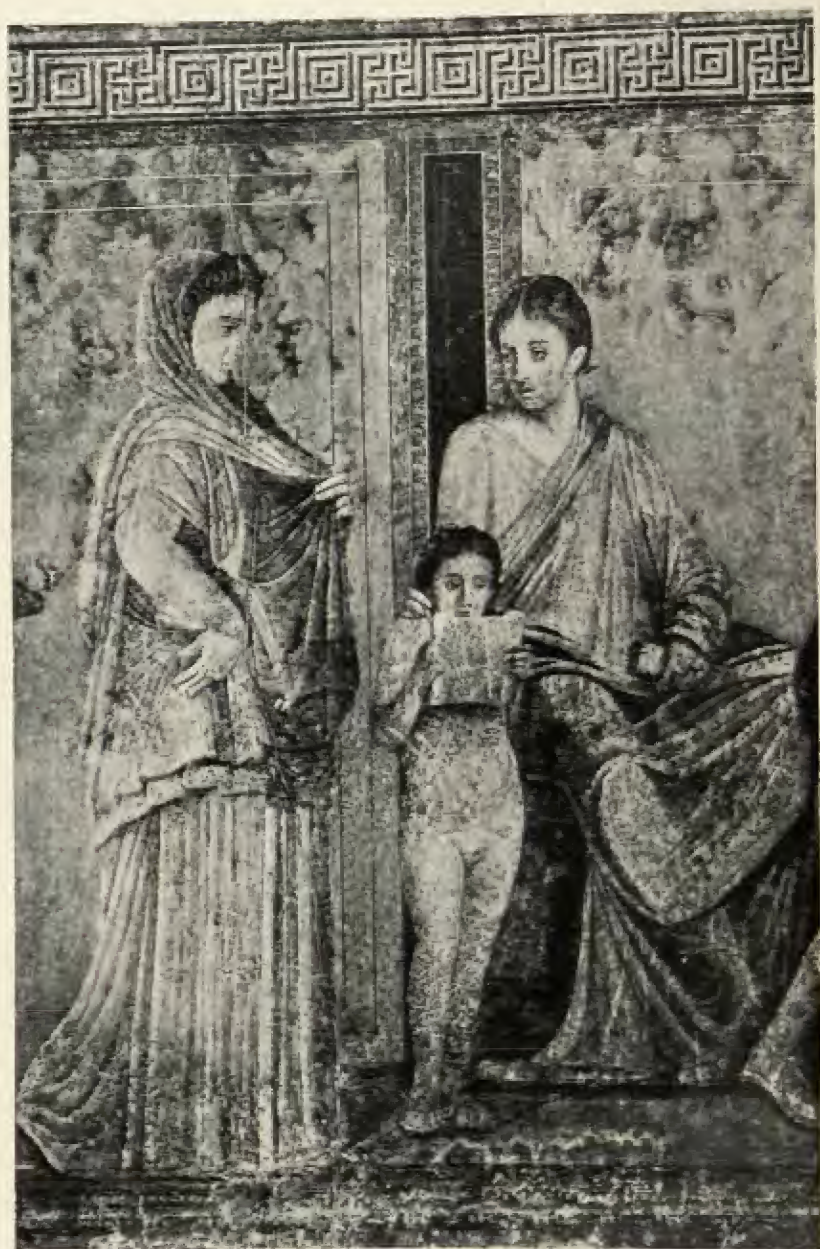
CULT

Above: Children's Procession imitating the Marriage of Dionysus and Basilinna. - Below: Children with Torches in Front of the Statue of Diana, next to them Children with Fruit-baskets and Grapes. Roman Mural Painting from Ostia.



FOREIGN CULTS

Above: Mithras killing the Ox; left: Sun God; right: Moon Goddess. Relief from Aquileia.
 Below: Priests of Egyptian (?) Cult proceeding through an Aedicula in Front of which is the
 Statue of a Dog. Mosaic from Praeneste. 2nd Century A. C.



MYSTERIES

Servant of the Mysteries reading the Ritual in the Presence of the Priestess (?) on the right and the Novice. Mural Painting from the Villa Irem, Pompeii.



MYSTERIES

Right: Silenus giving young Satyr a Drink. Satyr with Mask. — Left: Girl fleeing to Pan and a Pan girl, the latter suckling a kid. Mural Painting from the Villa Ierapetra, Pompeii.



CULT OF PERSONS

Above: Mourners offering a Sacrifice to deified Couple, Spartan Tombstone, 6th Century B. C.
 Below: Deceased at a Feast, Right: Praying Man, Attic Relief, 5th Century B. C.



CULT OF PERSONS

Siren represented as a departed Soul. Stucco Relief of a Sarcophagus from Gizeh.



CULT OF PERSONS

Hadrian, sitting, present at the Apotheosis of his Consort Sabina, transported by a winged Figure.
2nd Century A. C.



CULT OF PERSONS

Consecration of the Emperor Antoninus Pius, sitting as a Statue at the *Pompa Funebris* in an *Aedicula* (lower Part) and being transported Heavenward (upper Part of the representation).
 Consular Diptych about 450 A. C.



PLACES OF WORSHIP

Above: Interior of the Grotto of the Nymphs at Vari (Attica).

Below: The Sacred Fountain, Castalia, Delphi.



PLACES OF WORSHIP

Grotto of Apollo on the Cynthus, Delos.



PLACES OF WORSHIP

Above: The Acropolis, the Stronghold of Athens and the Precinct of Athena. — Below: The West Front of the Parthenon.



PLACES OF WORSHIP

Above: So-called Temple of Poseidon at Paestum. — Below: The so-called Theseum at Athens, probably the Temple of Hephaestus.



PLACES OF WORSHIP

So-called Theseum at Athens. Interior of the Western Hall and Opisthodomos.



PLACES OF WORSHIP

Treasury of Athena in the Hieron and the Tholos (circular building) in the Marmaria of Delphi.



PLACES OF WORSHIP

The Temple of Nike Apteros on the Acropolis, Athens.



PLACES OF WORSHIP

North Porch of the Erechtheum on the Acropolis, Athens.



PLACES OF WORSHIP

The Caryatids supporting the Portico of the Porch of the Erechtheum on the Acropolis, Athens.



PLACES OF WORSHIP

The Propylon leading to the Athena Sanctuary of the Upper Citadel of Pergamum.
Reconstruction in the Pergamum Museum, Berlin.



PLACES OF WORSHIP

Above: The Olympieum, Temple of the Olympic Zeus, Athens (Corinthian Order); begun in the 2nd Cent. B. C., accomplished only in the Reign of Hadrian. — Below: Remains of the Temple of Mars Ultor on the Forum Augusti, Rome.



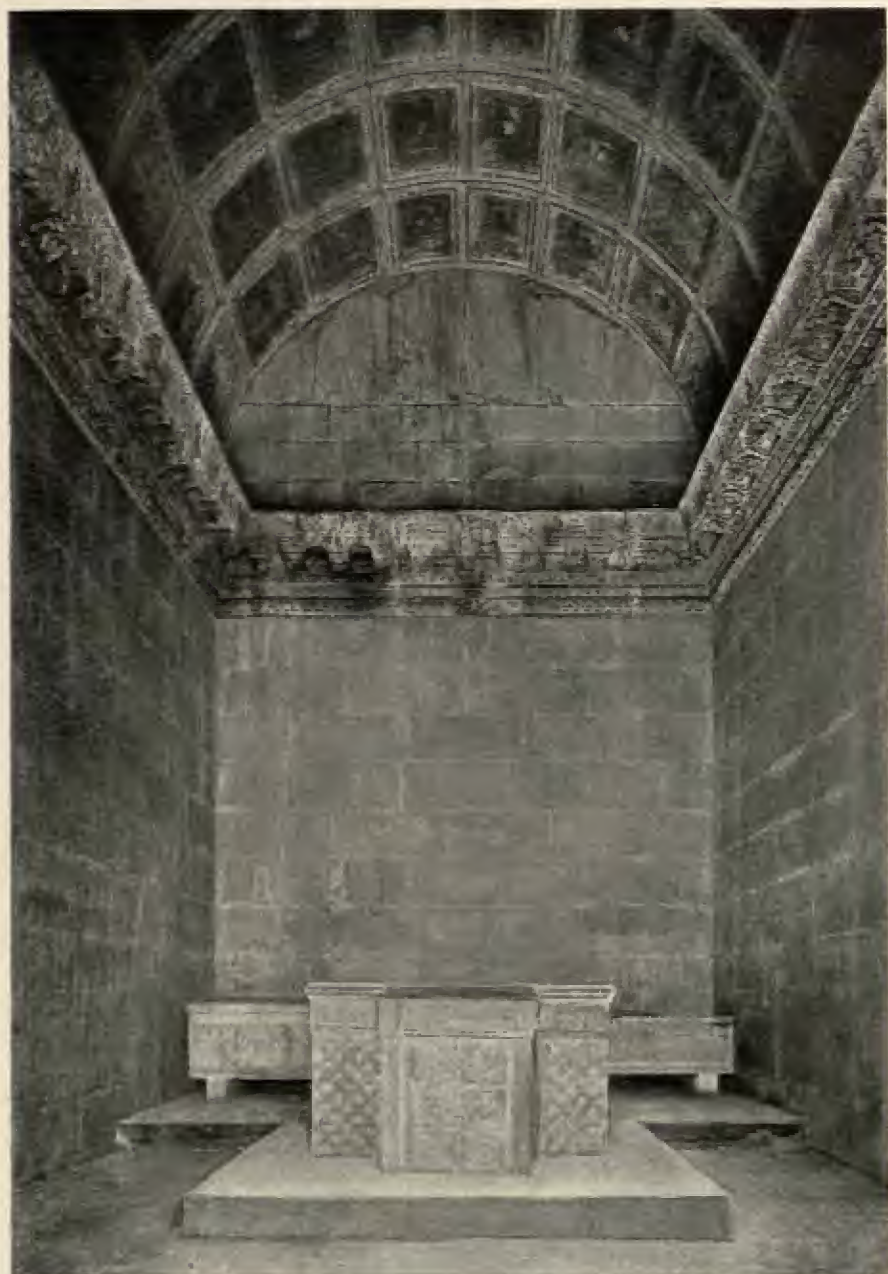
PLACES OF WORSHIP

Temple of Augustus and Livia (Roman Style) at Vienne, Southern France.



PLACES OF WORSHIP

Back of the so-called Jupiter Temple in the Palace of Diocletian, Spalato.



PLACES OF WORSHIP

Interior with Barrel-vault of the so-called Temple of Jupiter in the Palace of Diocletian, Spalato;
now Christian Baptistry.



PLACES OF WORSHIP

Above: The Pantheon, Rome, Detail of Interior, from the Cornice of the Coffered Dome.
Below: Total View with the Great Portico.



PLACES OF WORSHIP
Circular Temple, Tivoli.



PLACES OF WORSHIP

Above: Northern Outer Wall of the Sacred Court of the Sanctuary of Bel at Palmyra, Syria.
 Below: The Sacred Precinct of Jupiter Heliopolitanus, Baalbek (Syria): Propylaea, Court of the Altar, Great Temple and (above) Small Temple of Bacchus.



PLACES OF WORSHIP

The six Columns still erect of the Peristyle of the Great Temple of Jupiter, Baalbek.



PLACES OF WORSHIP

Inner Wall of the Exedra divided up by Recesses in the Story under the Propylaea of the Sanctuary of Jupiter, Baalbek.



PLACES OF WORSHIP

The Circular Temple in Front of the Sanctuary of Jupiter, Baalbek.



THE THEATRE

Lysicrates Monument, Athens. Votive Present for the Choric Victory of Lysicrates in the Year 335; The Roof should be completed on Top by a Tripod.



THE THEATRE

Above: The Theatre of Epidauros, View of the Orchestra and Auditorium with the Entrance to the Flights of Seats, seen from the Stage. – Below: The Marble Thrones assigned to the Priests (Proedia) in the Theatre of Dionysus, Athens.



THE THEATRE

Above: Theatre of Priene. View of the Orchestra and Stage from the Auditorium.
 Below: Theatre of Orange: Lower Part of Auditorium, Orchestra, Stage and Interior of Stage Buildings.



THE THEATRE

Above: Great Theatre of Taormina: View of Stage and Stage Buildings from the Orchestra.
Below: The Theatre of Timgad: View of the Orchestra and Remains of the Stage from the Auditorium.



THE THEATRE

Foundation Walls of the Side Wings of the Auditorium in the Theatre of Balbura, Lycia.



THE THEATRE

Street Front of Stage Building, Theatre at Orange.



THE THEATRE

Above: Columned Sarcophagus decorated with Poet and Muse holding a Mask (from Asia Minor). – Below: The Comic Poet Menander with Mask and Muse. Relief, Lateran.



THE THEATRE, SCENES OF COMEDIES

Above: Rehearsing a Satyr-Drama under the Direction of the Leader of the Chorus (Choro-
didaskalos). Mosaic, Naples. — Below: Scene of a Comedy in Front of an Architectural Back-
ground: Intoxicated Youth returning Home with Slaves and received by his enraged Father,
Relief, Naples.



THE THEATRE, SCENES OF TRAGEDIES

Above: King Tereus Pursuing the Sisters Philomela and Procne in Front of the Palace.
Fragment (shard), Dresden. - Below: Odysseus (left) and Diomedes pursuing Dolon.



THE THEATRE, PHLYACOGRAPHY (COMEDY)

Above: Zeus as a Lover before the Window of the Beloved, Hermes holding a Light.
Below: Admonitions of an Old Woman.



THE THEATRE, PHLYACOGRAPHY (COMEDY)

Above: Old Chiron, drawn and pushed by Servant entering a Health Establishment; above: the Local Nymphs; below (right) his pupil Achilles. — Below: Old Woman pursuing a Thief.



THE THEATRE

Actor after the Representation in the Costume of the Tragedy holding the Mask used in playing the Part of an Ancient. Shard at Würzburg.



BUILDINGS

The Propylaea of the Acropolis, Athens; Central Part of East Side with Portico and Great Main Door.



BUILDINGS

Above: Porta di Nola, seen from the Town, Pompeii. - Below: Representation of a Mountain Town with Houses, City Wall, Gate and Buildings outside the Town. Roman Relief found in Lake Nemi.



BUILDINGS

Above: City-gate, Falerii; so-called Porta Bove. — Below: Semicircular Arches in Roman Brick Masonry without exterior Facing.



BUILDINGS

Above: The Market Gate of Miletus. Ornamental Gate at the Entrance of the Southern Market. Reconstruction in the Pergamum Museum, Berlin. — Below: The Porta Nigra, Great fortified Gate leading into the City, Treves.



BUILDINGS

Above: Triumphal Arch of Constantine, Rome. — Below: Foreshortened Representation of the Via Sacra, Rome. Relief from the Tomb of the Haterii: Arch near the Temple of Isis, the Colosseum, Single Gateway (Janus).



BUILDINGS

Above: Triumphal Arch of Titus on the Via Sacra, Rome, 81 A. D. Consecrated by Domitian; in the Background the Forum. — Below: Representation of the Via Sacra, Rome (Continuation of Plate 96) with the Arch of Titus (*cf.* above) and the Temple of Jupiter on the Palatine.



BUILDINGS

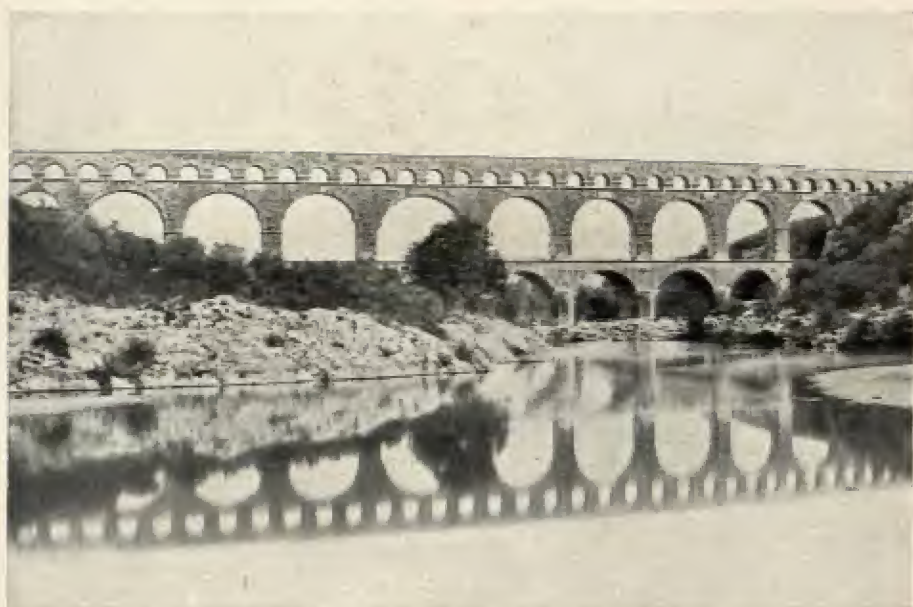
Above: Remains of the Quai in the Harbour of the Tiber. Loading Ramps with perforated Stones to tie up Ships.

Below: Paved Ramp Road leading to the Middle Gymnasium at Pergamum, 2nd Cent. B. C.



BUILDINGS

Above; Street in Pompeii (now called Via dell' Abondanza) with Street Fountain in the Fore-ground, with raised Footpaths at each Side, big Blocks (Stepping Stones) in the middle for Foot-passengers crossing the Carriage-way. - Below: Roman Dripping Well, Djemila (Algeria), and Cent. after Christ.



BUILDINGS

Above: The Pont du Gard, Nîmes (Southern France). - Below: Aqueduct near Cherchel, Algeria.



BUILDINGS

Above: Roman Bridge crossing the Tormes at Salamanca (Salmantica). - Below: Augustus Bridge near Rimini (Ariminum), 14 B. C. to 21 A. D.



BUILDINGS

Remains of the Temple of Saturn on an elevated Podium on the Forum Romanum, in the Background the Remains of the Temple of Vespasian in Front of the Tabularium with the Modern Buildings on the Capitol.



BUILDINGS

Remains of the Temple of Castor in the East of the Forum, Rome. Behind on the Left the Basilica Julia.



BUILDINGS

Above: The large Colonnaded Street at Palmyra (Syria). - Below: View of the semi-oval Colonnade of the Market, Gerasa (Jemsh, Syria). Air-photo.



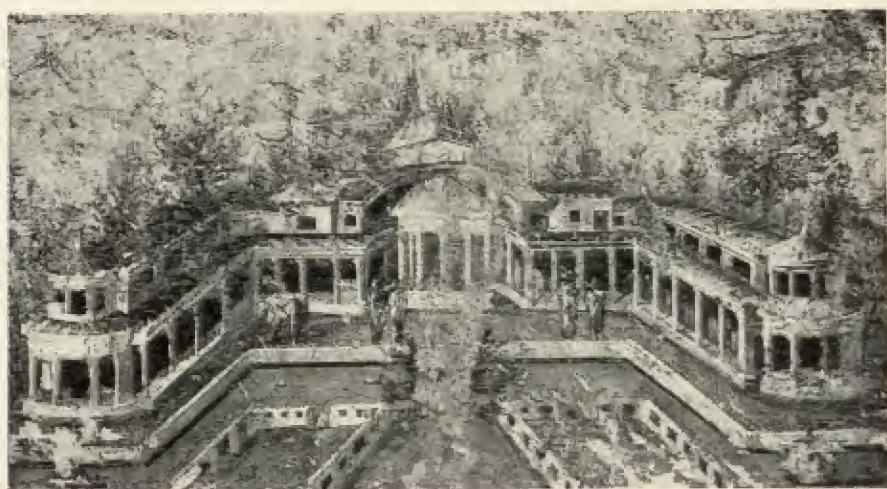
BUILDINGS

Above: Villa with Gardens on the Sea; from a Roman Mosaic. - Below: Roman Villa (in the Background on the Left) situated on the Harbour, with Portico, Towers and Pier. Mural Painting from the Casa della Fontana Piccola in Pompeii, 1st Cent. B. C.



BUILDINGS

Above: Halls, Houses, Temples at the Foot of Hills. — Below: Roman Villa with Water Basin surrounded by Hermes. From a Mural Painting in the House of Lucretius Frontone, Pompeii.



BUILDINGS

Above: Representation of a big Palace with the Scene: Medea and the Peliades. Mural Painting from Pompeii. — Below: Roman Villa with colonnaded Wings, a Pavilion in the Middle and Gardens in Front, Mural Painting in the House of Lucretius Fronto, Pompeii.



BUILDINGS

Vaulted Ramp leading from the Forum up to the Palatine, Rome.



BUILDINGS

Arch and Wall-arcade from the Amphitheatre at Bordeaux, the so-called Palace of the Emperor Gallienus.



BUILDINGS

The Porta Aurea, the "Golden Gate", Main Entrance in the North Wall of the Palace of Diocletian, Spalato. Over the square-headed Arch of the Entrance the Relieving Arch, next to and over it Recesses and Conches dividing the Wall.



BUILDINGS

Above: Business House in Pompeii, Shops in the Basement, Loggias on Top. - Below: So-called Villa Iam, Pompeii. The House surrounded by Gardens stands on a Substructure decorated with Wall-arcades.



BUILDINGS

Above: Pergola in the House of Loreius Tiburtinus, Garden with Canal (so-called Euripus), Pompeii. - Below: East Entrance with View of Peristyle of the Villa Ierem, Pompeii.



BUILDINGS

Peristyles of two Houses in Pompeii surrounding Gardens (restored). — Above: House of the Vettii. — Below: House of Gn. Poppaeus Habitus.



BUILDINGS

Wooden Door between Atrium and Tablinum from a House in Pompeii.



BUILDINGS

Impluvium from the House "Del Balcone Pensile" in Pompeii.



BUILDINGS

Above: Tiled Roof of a House in Pompeii (Villa Iterni); consecutive flat Tiles the Interspace covered with narrow semi-circular Tiles. - Below: Terracotta Eaves in the Court-yard of a House in Stabian Street (Strada Stabiana), Pompeii. Lion and Dogs as Gutter-spouts.



THE GUARDIAN OF THE HOUSE

Above: Cave Canem ("Beware of the Dog"), Mosaic with Inscription from a House in Pompeii (House of the Tragic Poet). - Below: Dog looking attentively at his Master. Rome, Vatican. From a Hellenistic Original.



FAMILY LIFE

Above: The Bride being decorated for her Wedding, a small Eros tying the sandals. - Below: Part of the "Aldobrandini Nuptials", a Roman Mural Painting (in the Vatican); on the bed the veiled Bride being coaxed by Aphrodite; in Front Dionysus or Hymenaeus (?), the Personification of the Nuptial Song.



FAMILY LIFE

Above: Mother suckling a Child, Greek Terracotta Statuette, Berlin. Next to it: Mother and Daughter, Terracotta Statuette, Athens. - Below: Wooing. Terracotta Group from Myrina (Asia Minor), Louvre. Hellenistic.



FAMILY LIFE

Above: Votive Marble Representations of swaddled Children from a Sanctuary in Southern France. - Below: Terracotta Dolls with movable Limbs, Berlin.



FAMILY LIFE

Above (left): Terracotta Group from Italy: Nurse with Children. Right: Mother and Child, the latter being carried by a small Maid-servant (on a white Funeral Lekythos). - Below: Maid-servant handing a Child to its Mother (sitting). From a Funeral Lekythos. 5th. Cent. B.C.



FAMILY LIFE

Above: Girl spinning a Top. Vase Painting of Hegesibulos. — Below: Mother and Child (in its Chair). Interior Picture of a Bowl of Sotades.



FAMILY LIFE

Above: Little Boy playing with a small cart, from a Roman Relief on a Sarcophagus, National Museum, Rome. — Below (left): Boy playing with a Hoop. From an Attic Sepulchral Stele.
Right: Boy with a little Cart. From an Attic Tombstone. 4th Cent. B. C.



FAMILY LIFE

Above: Boys fighting. After a Marble Group (now destroyed) in Vienne. - Below: Curriculum Vitae of Boy from Infancy to School-time. From a Roman Sarcophagus, Louvre.



FAMILY LIFE

Above: Boy holding a Ball in his right Hand, a Tortoise in his left and wearing an Amulet round his neck. Roman Bronze, Louvre. — Below: Youths setting a Dog on a Cat. Attic Relief on a Base of Statue, Athens. End of 6th Cent. B. C.



FAMILY LIFE

Above: Schoolmaster teaching, the Writing Tablet in his Lap and holding the Style. Interior Picture of an Attic Bowl. – Below (left): Music Lesson. Relief from Southern Italy, Munich. Right: Small Boys at School; Greek Terracotta Group.



FAMILY LIFE

Above: Bronze Head of a Roman Boy. — Below: School Scene; Relief from a Sepulchral Monument at Neumagen: Pedagogue teaching. To the Right and Left: the Pupils in comfortable Chairs. Further to the Right: A third Pupil reporting himself.



FAMILY LIFE

Girl sitting in a Chair. Roman Copy from a Greek Work of the 3rd Cent. B. C. Rome, Palace of the Conservators.



PRIVATE LIFE

Picture of a boy with Egyptian "Youthful Curl" under his right Ear. Mummy Portrait from the Fayum, Berlin. Middle of 2nd Cent. A. D.



PRIVATE LIFE

Left: Girl playing with Pigeons, Greek Tombstone from Paros, 5th Cent. B. C. - Right: Girls playing Pick-a-back (Ephedrismos). Terracotta Group, 4th Cent. B. C.



PRIVATE LIFE

Women playing at Knucklebones; perhaps Leto (left) and Niobe (right, standing) who have quarrelled in playing. Painting on Marble by Alexandros of Athens, found in Herculaneum.
Copy of a Greek Work of the 5th Cent. B. C.



PRIVATE LIFE

Above: Girl standing and talking to a Youth. Interior Picture of a Bowl. 5th Cent. B. C. at Goluchow. - Below: Girls in intimate Conversation. Terracotta Group from Asia Minor. London.



PRIVATE LIFE

Above: Boy leaning on a Stick and wrapped in a Cloak. - Below: Boys talking. From red-figured Vase Pictures. 5th Cent. B. C. Louvre.



PRIVATE LIFE

Above: Girl running, Bronze Statuette, 6th Cent. B. C. - Below: Girl doing Wool-work and talking, the sitting Girl unwinding the Wool out of a Basket (Kalathos) over her Leg. Interior Picture of a red-figured Bowl. Berlin.



PRIVATE LIFE

Above: Girl gathering Flowers. Picture on a white Vase. 5th Cent. B. C. London. — Below: Girls under an Apple-tree. Interior Picture of a black-figured Bowl from Delos. 6th Cent. B. C.



PRIVATE LIFE

Girls fetching Water out of a columned Fountain Edifice. Black Figures. Hydra. 6th Cent. B. C.



PRIVATE LIFE

Above: Rural Well. Right: Girl playing the Flute. From a Mural Painting. Pompeii.
 Below: Girls taking a Shower-bath in the Bath-house, the Water flowing out of Animals' Heads, the Dresses hanging on a Pole. Black-figured Amphora. 6th Cent. B. C. Berlin.



PRIVATE LIFE

Above: Girl with Cap and Necklace putting her Shoes on after a Bath. From a Picture on the Neck of an Amphora of Pamphaios. Louvre. End of 6th Cent. – Below: Girls washing their Hair. Behind Youth with Strigil and Ointment Jar (Alabastron). Bronze Mirror from Praeneste.



PRIVATE LIFE

Left: Girl undressing for her Bath, the Water-basin on the left. Red-figured Lekythos, 6th Cent. B. C. — Right: Girl (called "the Beauty" in the Inscription) looking at a Head Ornament. On a white Lekythos, London. 5th Cent. B. C.



PRIVATE LIFE

Hegeso looking at her Jewels brought to her by her Maid. Attic Tombstone from the Necropolis on the Eridanus, Athens. End of 5th Cent. B. C.



PRIVATE LIFE

Above: In the Lady's Chamber. Woman in Chiton and Cloak holding a Hairband and Mirror. In Front of her Wool-basket, behind a Seat with cushion. Interior Picture of a Bowl. About 500 B. C., Oxford. - Below: Elderly Woman at her Toilet in a Wicker Chair and surrounded by Maids. Relief from a Tombstone from Neumagen, Treves. 2nd Cent. A. D.



PRIVATE LIFE

Above: Youth wearing a Fur Cap and Cloak and carrying two Baskets on a Pole. Interior Picture of a Bowl. Copenhagen. - Below (centre): Old Woman returning from the Market, chickens in her Hand and Fruit in her Basket. Hellenistic Marble Statuette, New York. - Left and right (below): Small Slave (Lanterarius) who has fallen asleep over the Lantern. Bronze Statuette, Berlin.



PRIVATE LIFE

Above: Girls preparing the Wedding-cake from a Vase with Lid in the Style of Kerch. Leningrad.
 Below: Four Women kneading Dough simultaneously, Girl playing the Flute to regulate the Rhythm of the Movements. Terracotta Group. 6th Cent. B. C. Louvre.



PRIVATE LIFE. SYMPOSIUM

Above: Man (with small Beard) playing the Flute and Boy on the Kline listening. Under the Kline: his Shoes; over it: the Flute Case. — Below: Tippler reclining on a Kline and singing to the Accompaniment of a Flute played by a Maid-servant. Interior Picture of a Bowl, Louvre. About 500 B. C.



PRIVATE LIFE, SYMPOSIUM

Above: Man and Woman lying on the Lid of an Etruscan Terracotta Coffin shaped like a Kline, as though they were taking Part in a Symposium. From Caere, Rome, Villa Giulia. 6th Cent. B.C.
 Below: Etruscan with rich Neck and Hand-ornamentation reclining on a Kline as though participating in a Symposium. From an Etruscan Cinerary Urn, Florence. Hellenistic.



PRIVATE LIFE. SYMPOSIUM

Above: Scene of a Symposium on a Southern Italian Krater at Naples: Youths and Girls on a Kline, the Tables in Front and to the right; next to the little Cup-bearer the Kottabos Utensils. Below: Men and Women drinking and playing musical Instruments under a Vine Bower stretched over the River. From the "Barberini" Mosaic at Praeneste (Palestrina).



PRIVATE LIFE

Above: Family of a Draper in the Mosel District at Dinner. Right; the Food-dresser; left: Wine-dresser. — Below: Dishes being prepared in the Kitchen. From a Tomb-monument at Igel, near Treves. — In the Middle: Business-man in the Mosel District at Dinner. The Table is covered with a Skin. Relief from a Tomb at Neumagen, Treves. 2nd Cent. A. D.



PRIVATE LIFE

Above: Grotesque Dancer and Woman Dancer (Dwarfs). Bronze Statuettes from the Finds at Mahedia. — Below: Man playing a Flute and Woman dancing at a Feast, Mural Picture from a Sepulchre at Chiüsi (Etruria).



PRIVATE LIFE. ACROBATS

Above (left): Figure standing on its Hands (Bronze Statuette in Paris. Bibl. Nat.). Right: Negro juggling with four Balls. Terracotta Statuette, Berlin. - Below: Girl walking on her Hands. Southern Italian Amphora, London.



PRIVATE LIFE

Above: The Effect of Wine, a Boy assisting the vomiting Man. Interior Picture of a Bowl.
 Below: Intoxicated old Woman holding a Bottle in her Arms. Roman Marble Copy of a Hellenistic Original, perhaps by Myron (the Younger).



PRIVATE LIFE

Journey in a Carriage. Young Couple driving through the Town, the City-wall in the Background, next to it Door and Upper Story of a House. Lid of a Roman Sarcophagus. Stockholm. - Below: Wife travelling in a two-wheeled Cart, Husband and Child following. Representation of a "Journey into Hades" on an Etruscan Cinerary Urn. Volterra.



THE ART OF HEALING

Above: Physician examining a Boy (a Cupping Instrument on the right). Greek Relief.
 Below: Young Physician cutting a Man's lower Arm. Attic Vase 5th Cent. B. C.



PRIVATE LIFE. ILLNESS

Above: Boy with a hydrocephalic Head. Terracotta Statuette, Berlin. - Below: Man with a Hunchback and crippled Limbs. Hellenistic Bronze Caricature, Berlin.



PRIVATE LIFE. ILLNESS

Above: A Spa. Silver Bowl in Castro Urdiales (Northern Spain). — Above: The God of the Fountain and Water, People offering a Sacrifice. Water Transport and Water being consumed (on the right below). — Below: Bronze Statuette of a completely emaciated man found at Soissons.



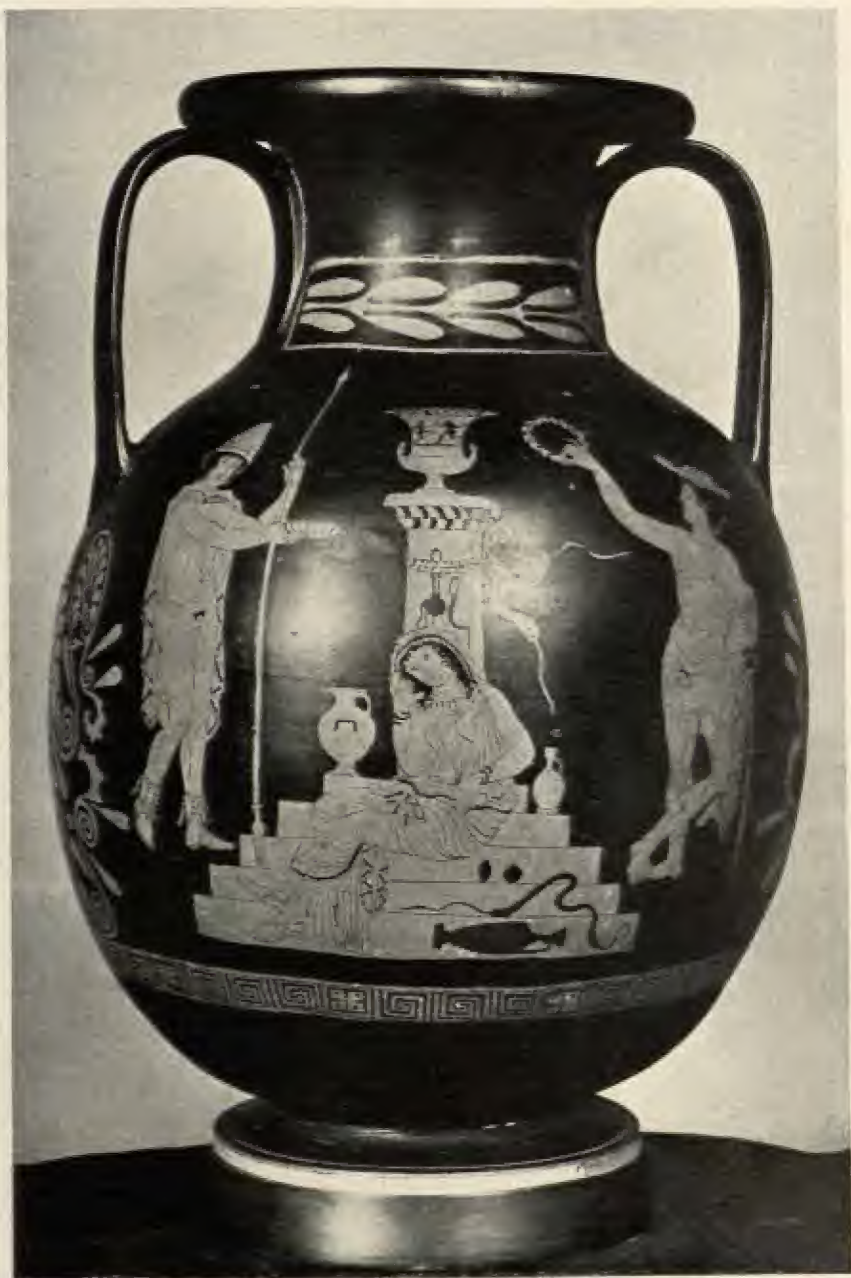
PRIVATE LIFE. BURIAL

Above: Lying-in-State of the Deceased and Wailing of the Relations (Prothesis) from a white Lekythos, London. - Below: Men carrying the Body to the Grave (left) followed by the Wailing Women, From Kantharos, Paris. 6th Cent. B. C.



PRIVATE LIFE. BURIAL

Above: Mourning for the Deceased (lying on a Couch). – Below: Lying-in-State of and Lament for a deceased Roman (conclamatio). From the Tomb of the Haterii, Lateran. 1st Cent. A. D.



PRIVATE LIFE. BURIAL

Mourning at the Grave of the Deceased whose Tomb is decorated with Bands and Utensils.
Amphora in the Louvre.



TOMBS

Circular Construction of a number of Tombs (Circle of the Shaft Tombs). Mycenae.
2nd Millenium B.C.



TOMBS

Large Domed Tomb at Mycenae, so-called Treasury of Atreus, the Entrance on the right; left (behind): the Door to the Tomb Chamber.



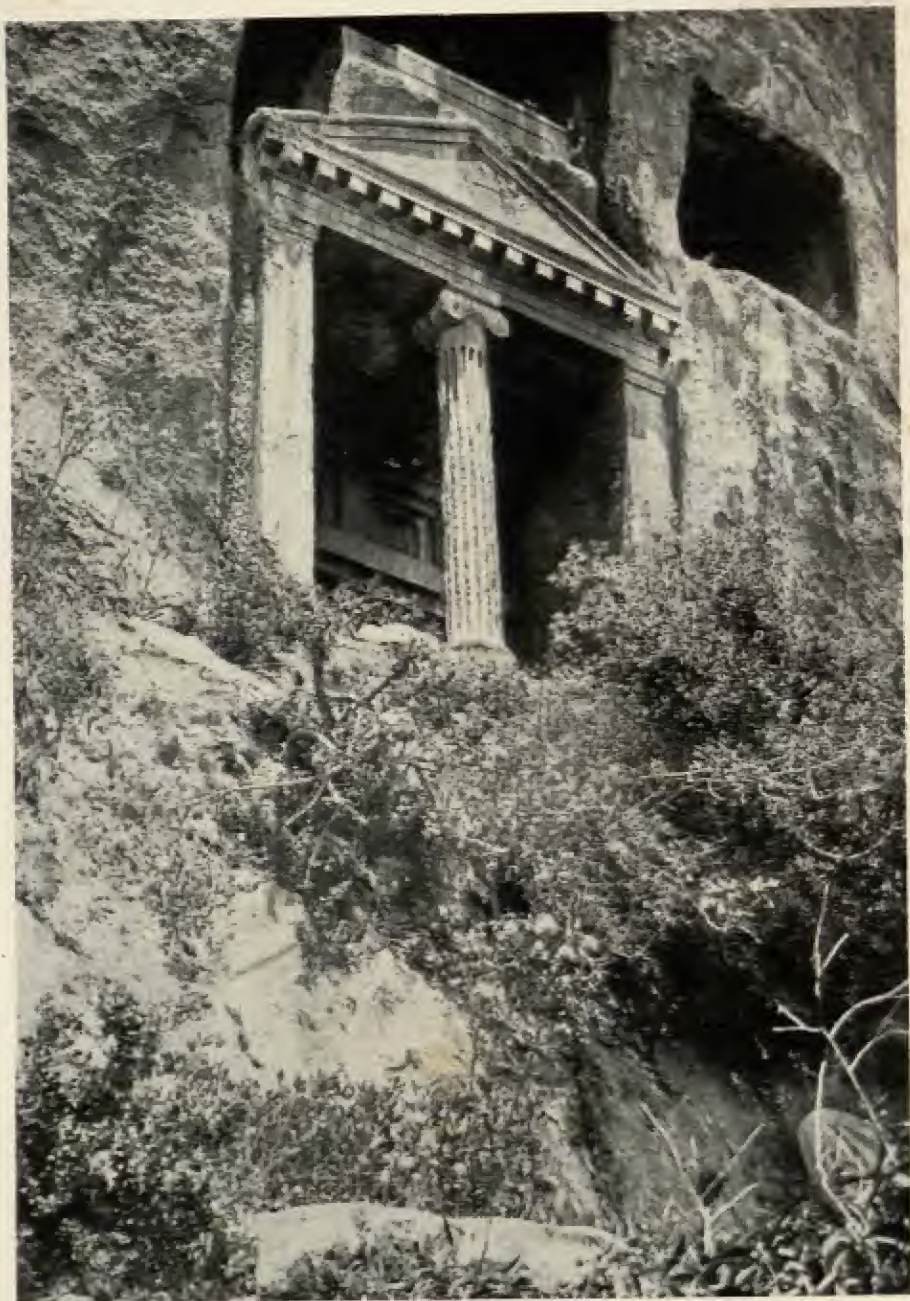
TOMBS

Grave enclosure with Steles and the large Relief of an Equestrian. Tombstone of Dexileos killed 394 B. C. From the Cemetery on the Eridanus, Athens.



TOMBS

Above: Tomb of Aesquilia Polla with Seat and Column at Pompeii. — Below: Road outside the Gate of Herculaneum at Pompeii bordered by large Tombs on both Sides of the Paved Road.



TOMBS

Tombs cut in the Rock in the Shape of an Ionic Temple Front and imitated wooden Architecture.
Kyrenai (Lycia).



TOMBS

Above: Pyramid of Caestius, Sepulchre in Egyptian Style in Front of the Porta S. Paolo (in the Background to the Right), Rome. - Below: Two neighbouring recessed Tombs with Pediment cut into the Rock. From the Isle of Thera.



TOMBS

Roman Cinerary Urns shaped like gabled Houses (above) with a Door over which is a Slab for the Inscription, arcades on the Sides, in between Hermes, Madrid; the one on lower Plate in the Collection Barracco, Rome.



TOMBS

Above: Roman Columbarium (Family Tomb), subterranean Tomb Chamber, Via Appia near Rome. Vaulted Recesses for Urns and Pictures on the Walls. - Below: Subterranean Tomb of the Pancratii, Rome.



TOMBS

Sepulchre of the rich Baker Eutisaces in the Shape of a huge Baking Oven, in Front of the Porta Maggiore, Rome.



TOMBS

Above: Tomb Chapel of the Emperor Diocletian († 316) in his Palace at Spalato. – Below: Tomb at Tivoli in the Shape of a Circular Tower with Battlements.



TOMBS

Left: So-called Igel Column, Tombstone of a rich Draper from the Mosel District. - Right: Sepulchre of the Julii in St. Remi (Southern France).



TOMBS

Tomb Façade cut in the Rock at Petra (Transjordan). Below: A Façade with Pediment, over it a Front with a broken Pediment placed on the Attic. Monopteros in between.



COSTUME

Above: Woman dressed in an Ionic Chiton handing her Cloak of different Colour to her Maid. From a white Lekythos, London. 5th Cent. B. C. – Below (left and right): Girls dressed in a Chiton, lifting the Garment ceremoniously with their left Hand. A small Cloak arranged obliquely over the Chiton.



COSTUME

Young Athenian Woman with profuse Curls dressed in the Ionian Chiton and small oblique Wrap. Dedicatory Gift of Euthodikos, Acropolis, Athens, about 490 B. C.



COSTUME

Girl wearing shirt-like Garment belted under Breast by means of knotted Cord, the Neck-opening hemmed. A Brooch in the Middle. Large Necklace. Terracotta Figure, Berlin.
4th Cent. B. C.



COSTUME

Young Greek Woman. Marble Head. Naples.



COSTUME

Left: Young Woman wearing a large Cloak over a thinner Nether Garment. The former serves at the same time the Purpose of a Veil worn over the Head. So-called Great Herculaneum Woman, Roman Copy after a Work of the Time of Lysippus (4th Cent. B. C.), Dresden. - Right: Young Girl with a slip-over Garment. Curls similar to those on Plate 175 (righthand lower Plate) and finely folded Kerchief. 1st Cent. A. D. in the Pal. Doria, Rome.



COSTUME

Above: Young Girl with plaited Hair, so-called Berenike Bronze Head at Naples. - Below: Young Girl with so-called Melon-coiffure (Head in the Vatican), right: with rich Hair Ornament and artificially curled Hair as was the Fashion among the Worshippers of Isis (Head at Florence).



COSTUME

Lady wearing long trailing Gown and Cloak, which also veils Head and Throat. Terracotta Statuette, Louvre.



COSTUME

Girl Friends. Sometimes regarded as Demeter and Kore. Terracotta Group from Corinth. Louvre. 4th Cent. B. C.



COSTUME

Young Girl wearing a Straw Hat and wrapped closely in a Cloak. Terracotta Statuette. Louvre.



COSTUME

Young Girl wrapped closely in a Cloak, left: with an almond-shaped Fan; right: with special Hair or Head Ornament. Terracotta Statuettes from Tanagra. 4th Cent. B. C.



COSTUME

Old Woman. Terracotta Statuette. Louvre.



COSTUME

Left: Young Woman with waved parted Hair and large Necklace. — Right: Elderly Woman with the same Coiffure and similar Ornament. Mummy Picture from the Fayum, Egypt.



COSTUME

Portrait of a young Greek Woman with strange Coiffure, Ear-rings and two Necklaces. From the Fayum, about 160 A. D.



COSTUME

Portrait of a young Greek Woman with a plain Parting, Necklace and Ear-rings. From the Fayum.



COSTUME

Man wrapped in a Cloak, leaning on a Stick and giving a Grasshopper to his Dog. Tombstone from Orchomenos. Work of Alexnor of Naxos. Early 5th Cent. B. C. Athens.



COSTUME

Above: Young Man wearing Chiton and Cloak, as well as a Pointed Cap with Chin-straps. Etruscan Bronze Statuette at Göttingen. — Below (left): bearded Man with a plate-like Hat, from a red-figured Vase Picture. Right: Youth with a soft Hat fastened by a Chin-strap. From a Statue of Endymion, London. 1st (?) Cent. A. D.



COSTUME

Above: Bronze Head of a Philosopher found in the Sea near Antikythera. ~ Below (left): Marble Head of a bearded Greek from Delphi. Right: Bronze Head of a clean-shaven Greek from Delos, probably 2nd Cent. B. C.



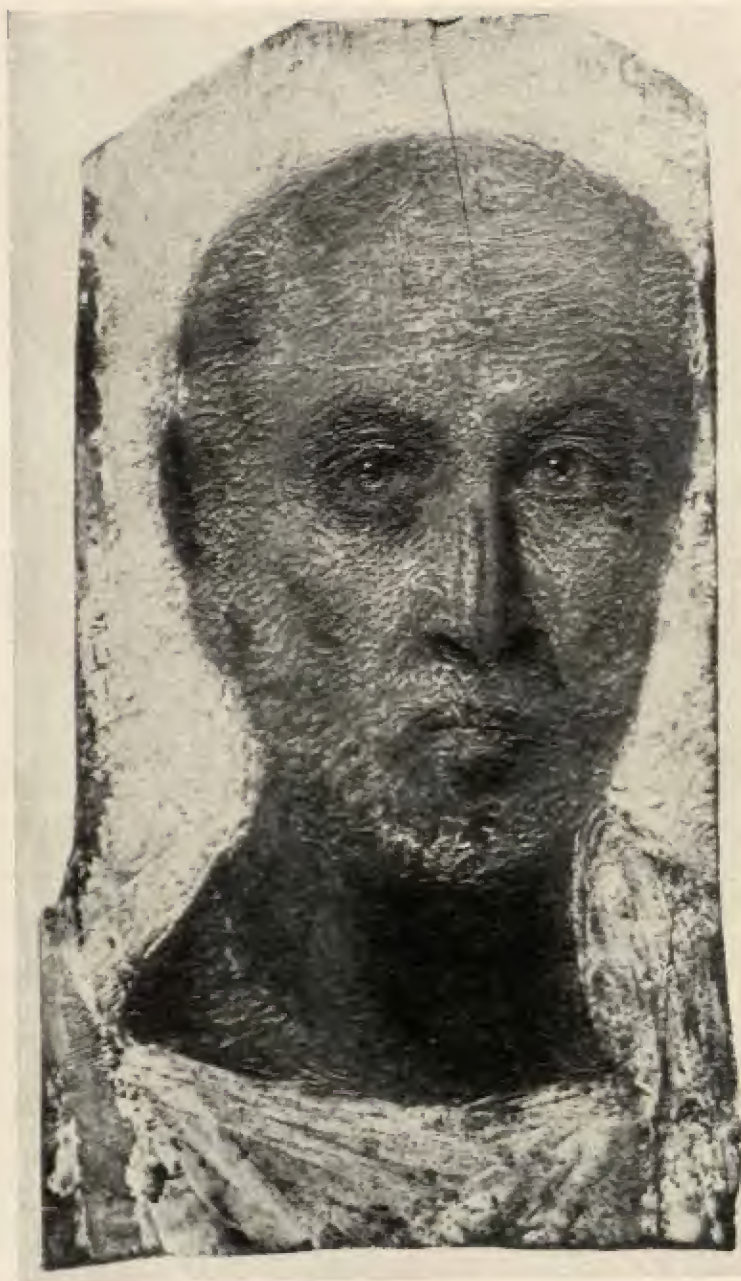
COSTUME

Head of a Graeco-Egyptian. Copenhagen. Ny Carlsberg Glyptothek. Painted Plaster of Paris.
From an Egyptian Mummy. 1st Cent. A. D.



COSTUME

Portrait of the Greek Perseus, middle-aged Man with profuse Hair and sparse Beard, From the Fayum. 2nd Cent. A. D.



COSTUME

Picture of an elderly Man of a Greek Egyptian Type with sparse Hair and Beard. From the Fayum. 2nd Cent. A. D.



COSTUME

Heads of Etruscans: above (left): in Rome. — Right and below (left): in Tarquinia; below (right) from a Tuff Sarcophagus in Copenhagen.



COSTUME

Roman Heads: above (left) perhaps Lucius, Son of Agrippa, Vienna. Right: C. Norbanus Sorix, the Pompeian Actor, Naples. - Below (left): Roman Patrician, perhaps L. Junius Brutus, the First Consul, Rome. Right: A Republican, Munich.



COSTUME

Romans. Left: Roman wearing a Toga also covering the Head, proving him to be a Priest.
1st Cent. A. D. Vatican. - Right: Togatus, Rome. Pal. Barberini, 1st Cent. A. D.



COSTUME

Agrippina (the Elder), Wife of Germanicus. Marble Statue, Naples.



COSTUME

Roman Women: Above (left): Lady (Julia Titi) of the Trajan Era. Rome, Capitoline Museum. Right: Lady, 2nd Cent. A. D., Copenhagen. - Below (right): Lady, Time of Augustus, from Herculaneum, Naples. Below (left): Lady, Time of Augustus, Dresden.



COSTUME

Roman Women with the Coiffure of their Period; above (left): Woman of Trajan's Time, Rome, Villa Borghese. Right: Woman at the End of the 2nd Cent., Copenhagen. - Below: Woman in the Time of Antoninus, Beyrunen (East Prussia),



COSTUME

Elderly Woman, Roman Portrait Statue from Pompeii.



COSTUME

The Baker Paquius Proculus holding a Parchment Roll in his Hand, and his Wife holding a Stylus and Tablet. Mural Painting in the same Baker's House. Pompeii. Shortly before 79 A. D.



COSTUME

Above: Statue of an Actor. Roman Relief, Dresden. — Below: Portrait Busts of a Roman Couple, so-called Porcia and Cato. Rome, Vatican.



COSTUME

Palmyrians. Tomb Reliefs from Palmyra, Copenhagen. A Stele with the large Head-cover of the People of Palmyra (as worn by the man on the left below) between the Deceased (right) and his Servant who holds a Parchment Case in his right and a Polyptychon in his left. The Woman below (right) is richly ornamented.



COUNTRY LIFE

Above: Rural Villa surrounded by Park. Roman Mosaic from Thabraca (Northern Africa).
Below: Draw-Well. Roman Relief from Velleja. Parma.



COUNTRY LIFE

Above; Ploughing Peasant with Ox-team. From an Attic Vase Picture. 6th Cent. B. C. Centre: The Shepherd in Front of his Hut surrounded by his Flock. Roman Relief from Northern Africa. - Below: Peasant ploughing with Ox-team, next to him the Patroness of the Farmer, Athena. Bronze Group in the Museo Kircheriano, Rome.



COUNTRY LIFE

Harvesting Grapes. Above: Satyrs gathering Grapes. Terracotta Slab (for Facing Purposes).
Below: Erotes transporting Grapes in a Wicker Cart. From a Fragment of a Roman Sarcophagus. Geneva.



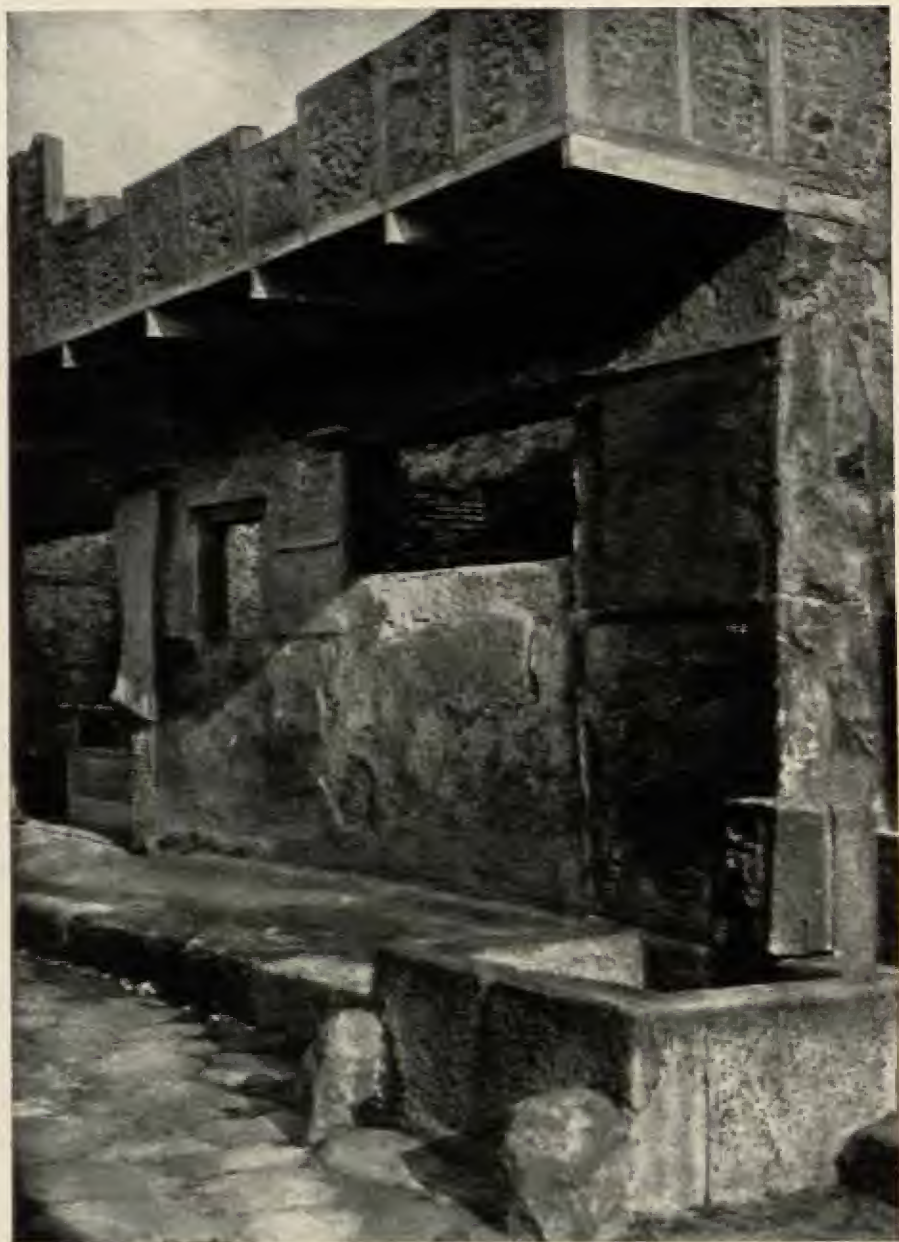
TRADE AND COMMERCE

Above: Oil Trade. Amphora of the 6th Cent. B. C. Vatican. — Below: Satyrs pressing Grapes rhythmically. Relief in Venice.



COUNTRY LIFE

Reapers returning from the Harvest singing, with their implements on their Shoulders.
Sphakian Vessel from Hagia Triada, Knossos. 2nd Millennium B. C.



TRADE AND COMMERCE

House with Balcony on the first Floor, Windows and Shop towards the Street. In Front a Well.
Pompeii.



TRADE AND COMMERCE

Magazine with Storage Vessels (Pithoi) for Oil, Corn etc. in the Palace of Knossos.
2nd Millenium B. C.



TRADE AND COMMERCE

Above: Storage Vessels from the Magazines of the Royal Palace at Pergamum. — Below:
A Store of Wine Amphorae. Pompeii.



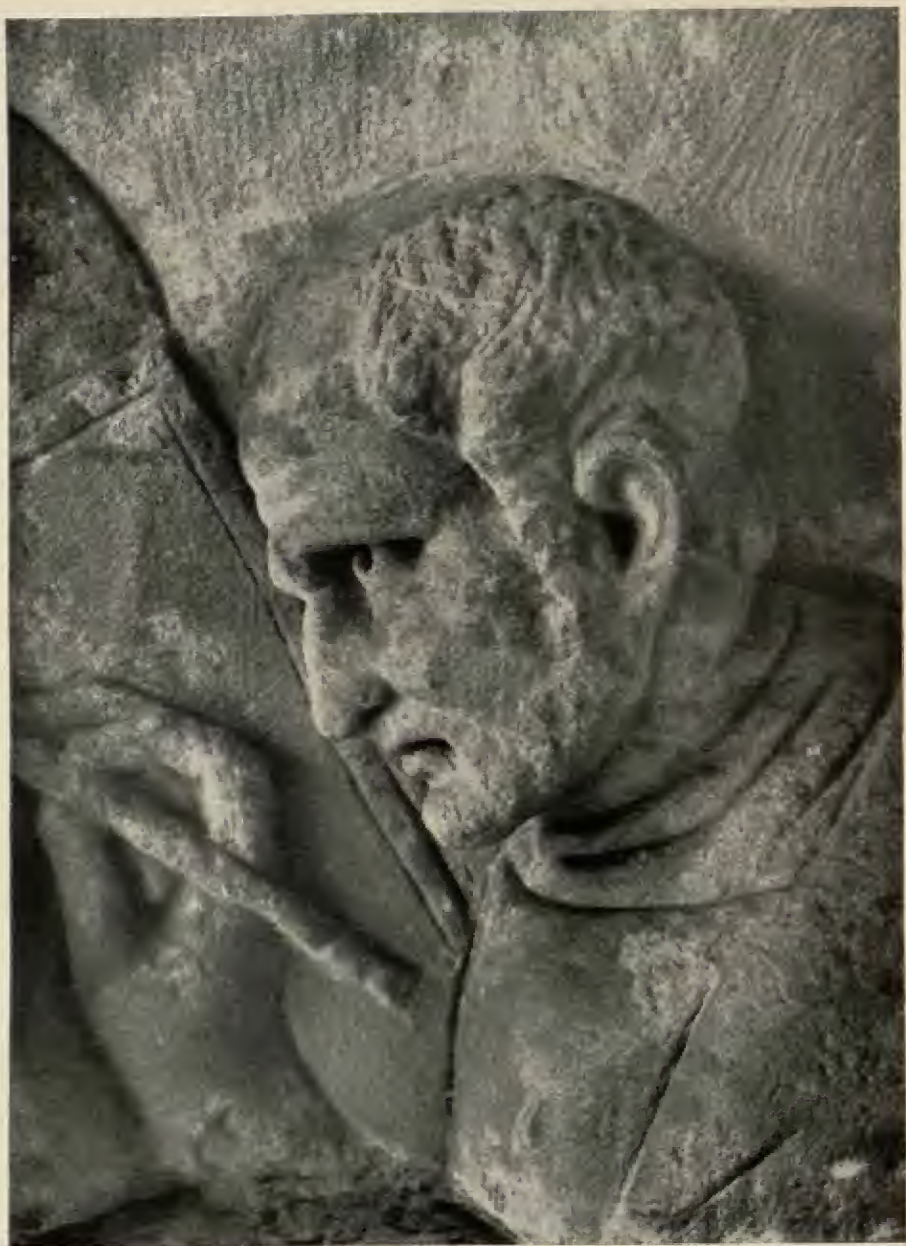
TRADE AND COMMERCE

Above: Man in Overalls and Leather Apron weighing a Bale of Wool on a Weighing-machine. Relief from Neumagen, Treves. 2nd Cent. A. D. - Below: King Arkesilas II. of Cyrene (Northern Africa) supervising the Weighing and Loading of Silphium. Laconian-Cyrenaic Bowl of the 6th Cent. B. C.



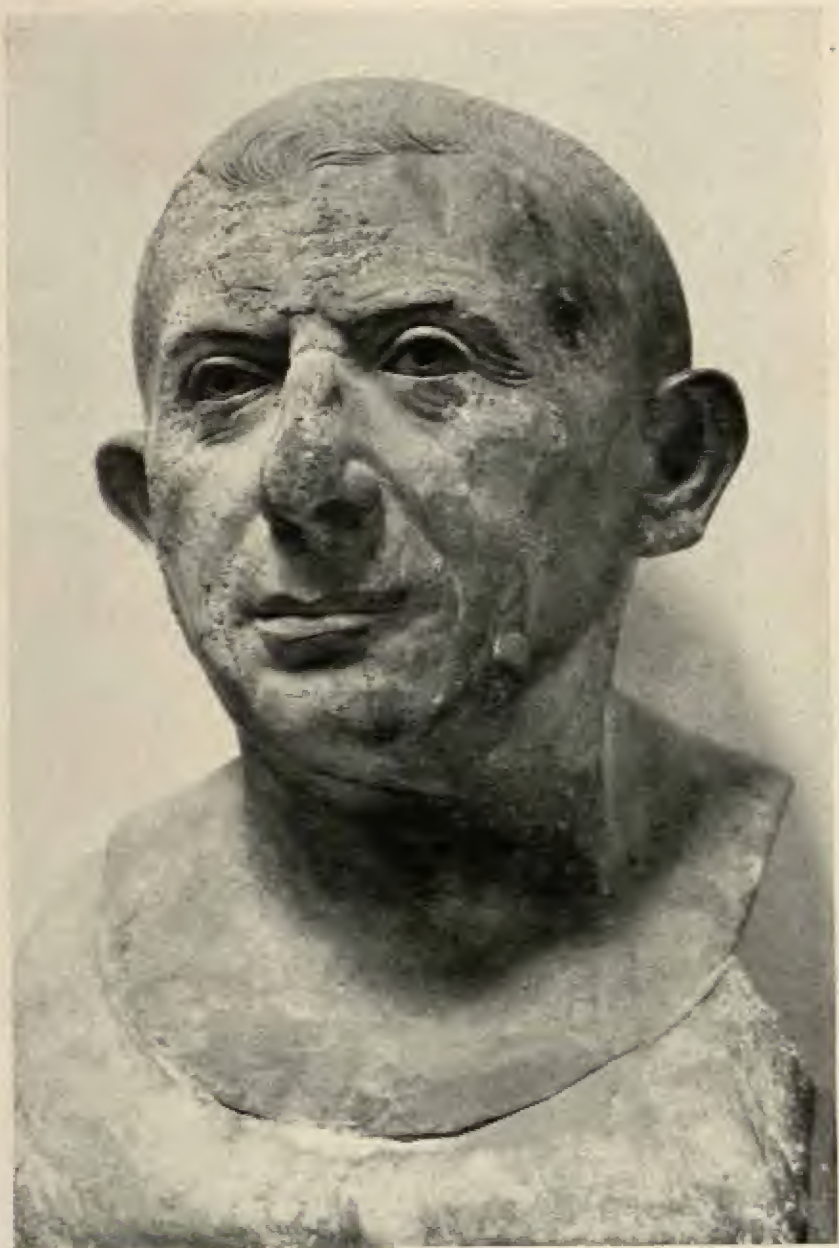
TRADE AND COMMERCE

Above: Men carrying Game and Fruit. From the Nereid Monument at Xanthos. London. End of 5th Cent. B. C. - Centre: Paying Rent. From a Tomb at Neumagen, Treves. Some of the Men wearing hooded Garments which are characteristic of the District. - Below: Tenants bringing agricultural Products as Tithes. From a Tombstone at Igel, Treves.



TRADE AND COMMERCE

Scribe (Clerk) from a Tombstone at Neumagen, Treves, on which the Payment of Rent is represented.



TRADE AND COMMERCE

Portrait Bust of the Banker Caccilius Jucundus. Bronze Head of the 1st Cent. B. C. from Pompeii. Naples.



TRADE AND COMMERCE

Above: Woman purchasing Meat in a Butcher's Shop. Roman Terracotta Relief, Montpellier.
 Below: Tombstone of a Butcher. Right: his Portrait Bust. Left: the Butcher himself at Work.
 A Pig's Head, Ham, Pig's Udder, Bacon and a Lung are hanging on a Pole. Relief in Rome,
 Villa Albani.



TRADE AND COMMERCE

Selecting Vessels in a Potter's Shop. Roman Relief from Dijon.



TRADE AND COMMERCE

Above: Erotes as Goldsmiths. – Centre: Erotes preparing and selling fragrant Oils. – Below: Erotes as Fullers. Mural Paintings from the House of the Vettii. Pompeii.



TRADE AND COMMERCE

Flour Mill worked by a Horse, Roman Relief. Vatican.



TRADE AND COMMERCE

The Cutler. Above: his Workshop: the Cutler is sitting in Front of the Anvil and the Fire with the Bellows. — Below: the Shop: the Seller (right) offering the Buyer (left) a Knife over the Counter. Relief from a Tomb Cippus in the Vatican.



TRADE AND COMMERCE

Above: Purchasers looking at Cloth Patterns at the Clothier's. Roman Relief. Clothier's Shop Sign, Florence. — Below: In the Workshop of a Fuller. Left: the Fuller in the Tub. Right: Smoothing the Cloth with a large Pair of Shears. Roman Relief at Sens (Southern France).



TRADE AND COMMERCE

A big Machine for lifting heavy Weights worked by means of a Treadle Wheel represented next to a Tomb. Relief from the Tomb of the Haterii. Rome, Lateran. 1st Cent. A. D.



TRADE AND COMMERCE

Above: Young Sculptor working at a small Herne. Interior Picture of a Bowl by Epictetus, Copenhagen, 6th Cent. B. C. - Below: Smiths forging a Suit of Armour for Achilles. Left (sitting) Hephaestus; next to him (standing) Athena. Right: Thetis, Roman Relief. Palace of the Conservators.



TRADE AND COMMERCE

Above: Barber at Work. Terracotta Group from Tanagra. Berlin. - Below: Baker in Front of his Oven. Right: Bowl with Rolls. Terracotta Group. 6th Cent. B. C.



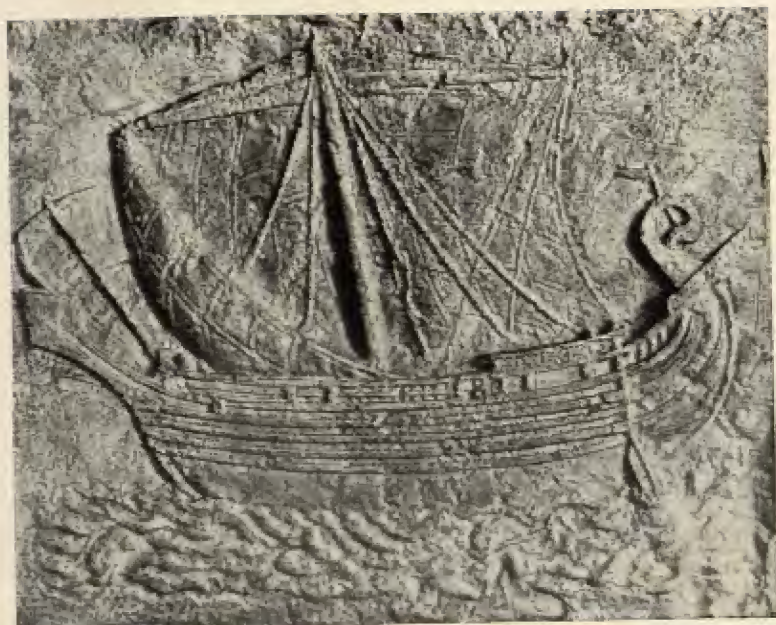
TRADE AND COMMERCE

Above (left): Cake-seller (Placentarius). Bronze Statuette from Pompeii. 1st Cent. B. C. Right: a Marker-crier praising his Goods. Bronze Statuette from Asia Minor. - Below: A Man receiving a refreshing Drink from a Woman (sitting). Mural Painting from the House of the Dioscuri. Pompeii.



TRADE AND COMMERCE

Above: Transport of a large Cask on a four-wheeled Vehicle. Roman Relief, Langres. - Centre (left): a two-wheeled Cart leaving the Town by the Gate and passing a Milestone. From the Attic of the Igel Column. Right: Laden Hay-wagon drawn by Mules and with Driver carrying a Sword. From a Soldier's Tombstone. Strassburg. - Below: Loading Corn in the Harbour of Ostia. Mural Painting in the Vatican Library.



TRADE AND COMMERCE

Above: Sailing Vessel from the Phoenician Mercantile Fleet. From a Sarcophagus in Sidon. 2nd Cent. A. D. - Below (left): Small Sailing Boat from a Tombstone in Athens. Right: Head of a Mosel Boatsman. From a Representation of a Wine Transport on the Mosel. Treves.



TRADE AND COMMERCE

Above: Unloading a Merchant Vessel with lowered Mast. The Goods are weighed on Shore. From a Mosaic in Northern Africa. - Centre (left): Bronze Statuette of a Fisherman. Baskets with Fish should be added to right Hand and hanging on the Pole, Vienna. Right: Angler at Work. Bronze Statuette, Naples. - Below: Sea-fishing with a Harpoon, Mosaic in Northern Africa.



TRADE AND COMMERCE

Above: Catching Oxen in Nets. Gold Cup from Vaphio, 2nd Millennium B. C. - Below: Hunting in North Africa. The Dogs Ederatus and Mustella chasing a Fox and a Hare. Roman Mosaic at Oudna.



MILITARY LIFE: FORTIFICATIONS

Vaulted Gallery in the southern Castle Wall at Tiryns (the vaulting produced by corbelled-out stones). 2nd Half of 2nd Millennium.



MILITARY LIFE: FORTIFICATIONS

The northern Wall of the Acropolis in Athens (restored in haste by Themistocles after the storm of the Persians in 480 B. C.). Above: the outer, below: the inner part. Incomplete columns of an older building have been employed instead of stone blocks.



MILITARY LIFE: FORTIFICATIONS
Tower of the City Wall at Messene, Arcadia.



MILITARY LIFE: FORTIFICATIONS

Part of the Aurelian City Fortifications in Rome near the Porta Tiburtina, the City Gate looking towards Tivoli (right, behind) with protruding embattled Towers.



MILITARY LIFE: FORTIFICATIONS

Above: Pass-barricade, part of the Heraclea Fortifications on the Latmos (Asia Minor).
Below: The Headquarters of the Camp of Lambaesa (Algeria).



MILITARY LIFE

Above: Departing Warrior receiving Helmet from his Wife. From a white Lekythos, London.
 Below: Mourning for a dead Warrior whose arms are hanging on and leaning against a tree
 on the left, perhaps Eos' Lament for Memnon. Attic Amphora in the Vatican. 6th Cent. B. C.



MILITARY LIFE: ARMS

Odysseus presenting Neoptolemos the Arms of Achilles: Shield, Spear, Breast-plate, Helmet and Greaves. Interior Picture of a Bowl by Duris, Vienna.



MILITARY LIFE: ARMS

Heracles with Bow and Arrow. Below his Club, and the Quiver underneath the Lion's Skin.
Archaistic Relief.



MILITARY LIFE: COMBAT

Above (pp. 234/235): Achilles armed with a Spear fighting Memnon armed with a Sword.
From an Attic Krater, London.



MILITARY LIFE: COMBAT

Below (pp. 234/235): Man and Youth fighting with short Swords and the Chlamis (Cloak)
instead of a Shield. From a Bowl in Berlin, 1st Half of the 5th Cent. B. C.



MILITARY LIFE

Above: Armed Warriors departing in Chariots. From a Base of a Statue in Athens. — Centre: Two armed Youths duelling with short Daggers. From a Bronze Utensil in the Louvre. — Below: Chariot. Ionic Terracotta Relief about 350 B. C. Paris, Bibl. Nationale.



MILITARY LIFE

From Alexander's Sarcophagus from Sidon in Istanbul. Above: Greeks and Persians fighting dressed in Coats, Trousers and Cloaks. – Below: Alexander on Horseback fighting the Persians.



MILITARY LIFE

Alexander fighting the Persians. Alexander himself fighting with a Lance on Horseback.
King Darius who is not fighting turns his chariot to flee.



MILITARY LIFE

Alexander fighting the Persians. Alexander Mosaic from Pompeii, Naples. Roman Copy after an Original dating from the Period of Alexander.



MILITARY LIFE

Above: Achilles dressing the wounded Arm of his Friend Patrocles. Interior Picture of the Sosias Bowl in Berlin. - Below: Achilles (left) and Ajax as fully equipped Hoplites, and ready for the battle absorbed in a game played on a board. From an Amphora by Exekias. Vatican. 6th Cent. B. C.



MILITARY LIFE

Tombstone of the Sailor Demokleides who sits mourning on a ship. About 400 B. C. Athens. National-Museum.



MILITARY LIFE

Tombstone of Aristonautes who perished in battle. He is represented as advancing in complete suit of armour. 4th Cent. B. C. Athens, National-Museum.



MILITARY LIFE

Monument on the Tomb of the Theban Legionaries who fell in the Battle of Chaeroneia
(338 B. C.).



MILITARY LIFE

Praetorian Guard. Extensively restored Roman Relief, Louvre.



MILITARY LIFE

Portrait of a Gaulish Warrior of the Roman Legions with Chain-mail, Shield and Neck-ring.
Found at Vacheres. Musée Calvet, Avignon.



MILITARY LIFE

From the Column of Trajan; Rome. Above: Roman Army rowing on the Danube. - Below: Provisions of the army being unloaded from ships of the Roman Danube Fleet into a fortified settlement.



MILITARY LIFE

From the Column of Trajan, Rome. Above: Roman Legionaries fortifying a Camp with a Stone Wall. - Below: Roman Legionaries erecting a Fort Wall.



MILITARY LIFE

Roman Legionaries marching. From the Column of Marcus, Rome. 2nd Cent. A. D.



MILITARY LIFE

Roman Cavalry fighting "Barbarians". From the Column of Marcus, Rome. 2nd Cent. A. D.



MILITARY LIFE

The Roman Army crossing a River on a Pontoon Bridge with Balustrades. From the Column of Marcus, Rome. 2nd Cent. A. D.



MILITARY LIFE

Romans attacking a fortified Place. Storm-troops protected by a roof of shields held closely together from which all missiles thrown by the defenders rebound: wheels, swords, torches, vessels. From the Column of Marcus, Rome, 2nd Cent. A. D.



MILITARY LIFE

Siege of a fortified Town. Above: the Enemy penetrating into the Town through a Gate. From the Heroon at Gjolbashi. - Centre: Attack and Defense of the Wall from the Battlements. From the Arch of Constantine, Rome. - Below: The Dacians attacking a fortified Roman Castle. From the Column of Trajan, Rome.



MILITARY LIFE

Romans subduing a foreign People. Prisoners being led away and their Huts burnt. From the Column of Marcus, Rome. 2nd Cent. A. D.



MILITARY LIFE

Military Surgeon treating a Warrior (Achilles?) wounded in the Thigh. Mural Painting from Pompeii, Naples.



MILITARY LIFE

Above: The Delegates of an Army visiting a Shrine. The leader (right) without helmet being greeted with a welcome-cup by the priestess. From the Barberini Mosaic at Praeneste. - Below: Soldiers being demobilized (*demissio*). From the Base ornamented with Relief consecrated by Domitius Ahenobarbus. Louvre, and (?) Cent. B. C.



MILITARY LIFE: TRIUMPH

Above: The Emperor Tiberius on a Two-wheeled Triumphal Car holding Scepter and Laurel Branch. From a Silver Cup from Boscoreale, Paris. — Below: Scene from the Triumphal Entry of Titus with the Spoils from the Taking of Jerusalem including the seven-branched Candlestick. Relief from the Passage of the Arch of Titus. Rome. 1st Cent. A. D.



MILITARY LIFE: TRIUMPH

The Emperor Marcus Aurelius in a Triumphal Car approaching the Triumphal Arch (right behind). Over the Emperor the Goddess of Victory. Relief in Rome. Palace of the Conservators. 2nd Cent. A. D.



MILITARY LIFE

Subjugated Germans before the Emperor. Relief from the Time of Marcus Aurelius from the Arch of Constantine, Rome. 2nd Cent. A. D.



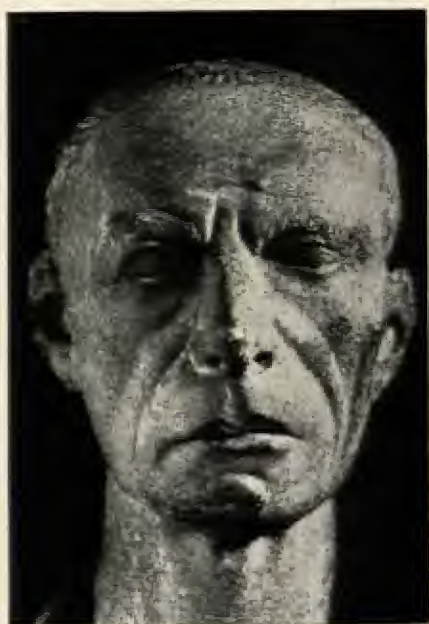
MILITARY LIFE

Execution of vanquished German Princes by Non-Romans (Sarmatians?) in the Presence of Roman Cavalry. From the Column of Marcus Aurelius, Rome, 2nd Cent. A. D.



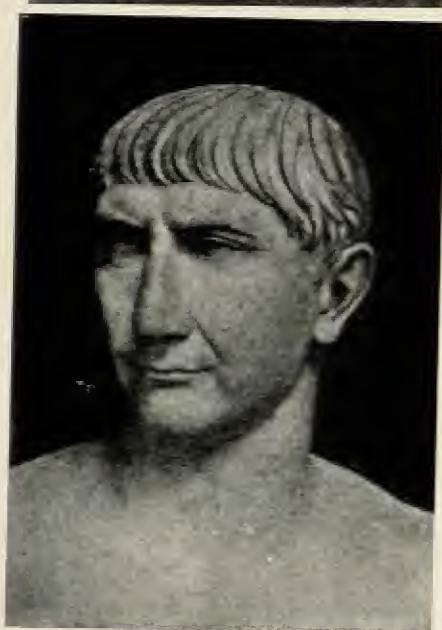
MILITARY LIFE

Above: Prisoners are being led away in Chains, from the Tropaeum Traiani at Adam Klissi.
Below: Achilles sacrificing Trojan Prisoners upon the Pyre for Patrocles. Etruscan Cist, London.



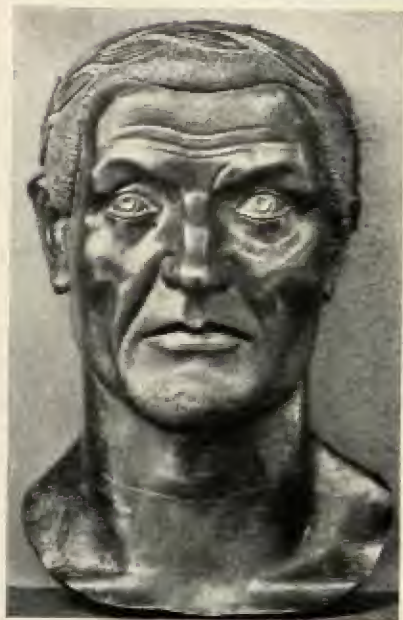
STATESMEN

Above (left): Pericles (d. 429 B. C.); right: Mausollus, Persian Satrap and King of Caria (d. 350 B. C.). - Below (left): Caesar (?) (d. 44 B. C.); right: Pompey (d. 48 B. C.).



ROMAN EMPERORS

Above (left): Augustus (31 B. C.-14 A. D.). Head of a Bronze Statue at Naples. Right: Nero (54-68 A. D.). Bronze Head in the Vatican. - Below (left): Vitellius (d. 69 A. D.), Rome; right: Trajan (98-117 A. D.), London.



ROMAN EMPERORS

Above (left): Hadrian (117-138 A. D.), Vatican; right: Caracalla (211-217 A. D.), London.
 Below (left): Constantius Chlorus (305-306 A. D.), Munich; right: Constantius II.
 (337-361 A. D.), Rome.



ROMAN EMPERORS

The Emperor Marcianus (?) (456-457 A. D.), Head of a Bronze colossal Statue in Barletta.
5th Cent. A. D.



ROMAN EMPERORS

Philippus Minor? (247–249 A. D.). Marble Head in Castle Howard (Yorkshire).



ROMAN EMPERORS

Left: Trebonianus Gallus (251-253 A. D.), Bronze Statue in New York. — Right: Valentinian II. (383-392 A. D.), Marble Statue from Aphrodisias, Istanbul.



ROMAN EMPERORS

Marcus Aurelius (161-180 A.D.). Bronze Statue on the Place of the Capitol, Rome.



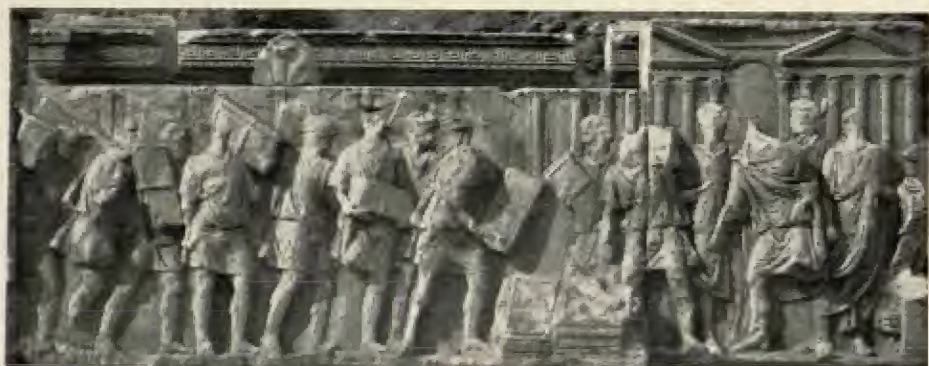
ROMAN EMPRESSES

Livia, Consort of Augustus (d. 29 A. D.). Marble Statue from the Villa Itern, Naples.



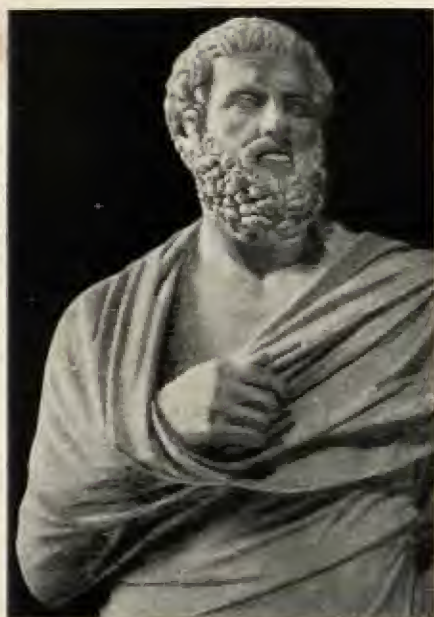
ROMAN EMPRESSES

Above (left): Agrippina the Elder (?), Marble Head in Copenhagen. Right: Julia Domna, Consort of Septimius Severus (193-211 A. D.). Marble Head in Munich. — Below (left): Matidia, Niece of Trajan and Mother-in-Law of Hadrian. Marble Head at Naples. Right: Herennia Etruscilla, Consort of Trajanus Decius (249-251 A. D.). Marble Head in London.



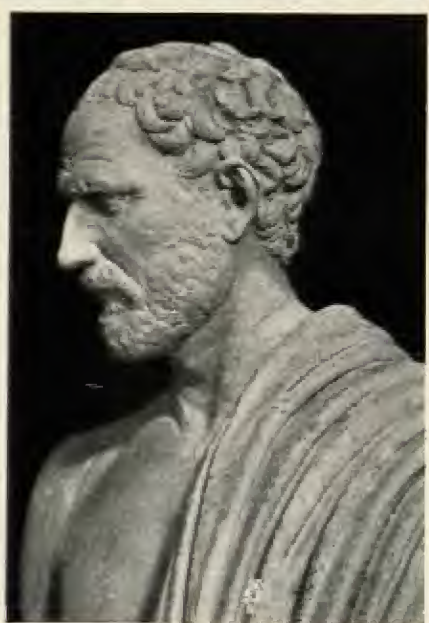
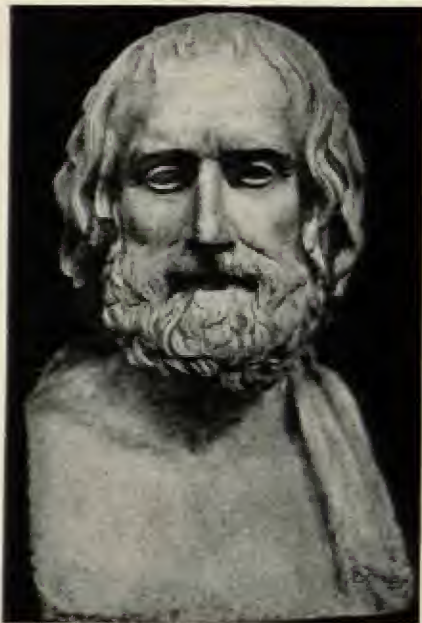
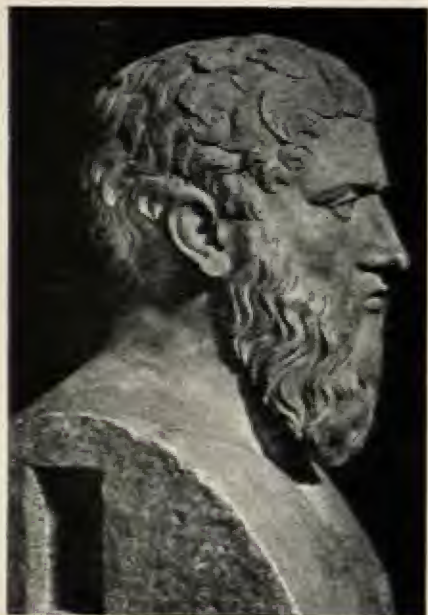
POLITICS

Above: Address of the Emperor. Relief from the Arch of Constantine, Rome. – Centre: Election Programme and public Proclamations on Walls in Pompeii. – Below: Tax-registers are being burnt on the Forum according to a Proclamation of Trajan. Reliefs from the Balustrade of the Rostra on the Forum Romanum, Rome.



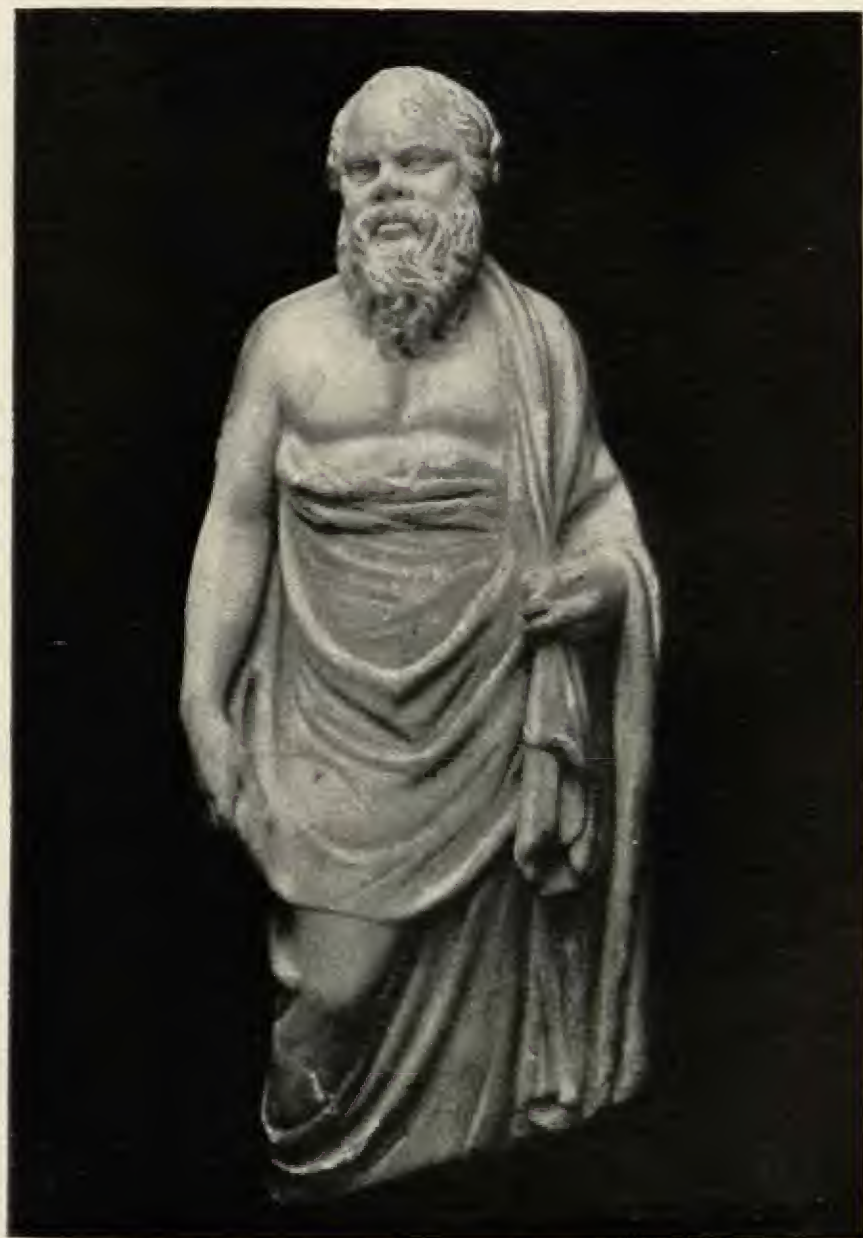
POETS AND SCHOLARS

Above (left): Sophocles. Upper Part of the Statue in the Lateran. Right: The Poet Poseidippus, Statue (sitting) in the Vatican. — Below: Backpart of Hadrian's library in Athens.



POETS AND SCHOLARS

Above (left): Plato, Marble *Hermes* in the Vatican. Right: Aeschines, Attic Orator. Head of the Marble Statue at Naples. — Below (left): Euripides, Marble *Hermes* in Naples. Right: Demosthenes, Attic Orator. Head of the Marble Statue in the Vatican. Roman Copy after an Original by Polyuktos, ca. 280 B. C.



POETS AND SCHOLARS

Socrates (469-399 B. C.). Marble Statuette in London.



POETS AND SCHOLARS

Above: Portrait of a Girl holding Copy-book and Style, so-called Sappho, from a Roman Mural Painting in Naples. - Below: Death of Archimedes (212 B. C.) in Syracuse who was killed by a Roman Soldier. Mosaic in Wiesbaden.



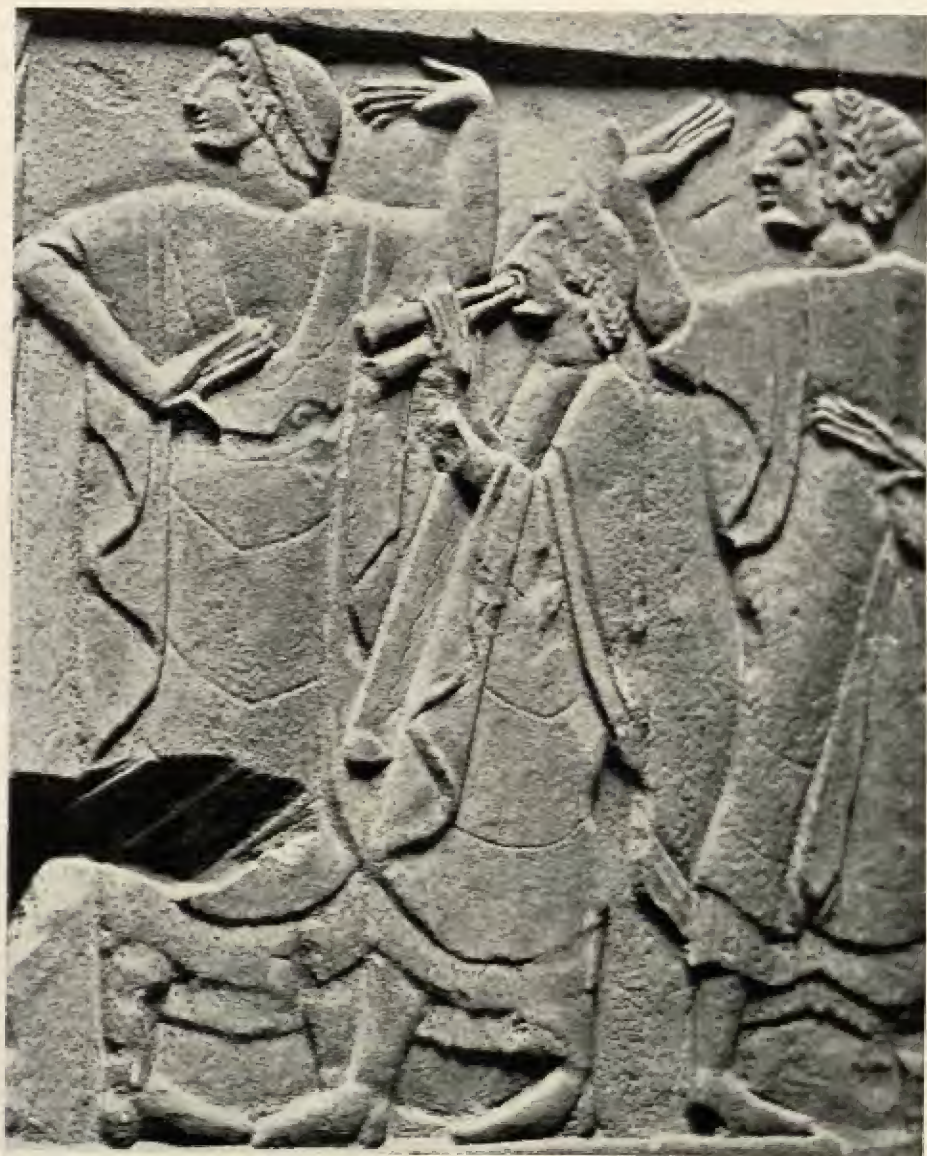
POETS AND SCHOLARS

Portrait of the Roman Poet Virgil, next to him: Muses. Mosaic in Sousse (Tunis).



DANCE

View of the Dancing-floor (Orchestra) from the Auditorium of the Odeion of Herodes Atticus
in Athens, with Part of the Stage-buildings.



DANCE

Youth and Young Girl dancing to the Accompaniment of a Flute. From an Etruscan Relief Urn from Chiusi, Florence.



DANCE

Youth marching with cloaked Women at a funeral Ceremony. Mural Painting from a Tomb near Ruvo (Apulia).



DANCE

Above: Boy dancing to the Accompaniment of his own Lyre. Interior Picture of a Bowl by Skythos, in Villa Giulia, Rome. End of 6th Cent. B. C. - Below: Youth watching a Girl dancing to Flute Music. Relief from Melos. 3th Cent. B. C.



DANCE AND MUSIC

Girls making Music, Attic Krater in Syracuse, 5th Cent. B. C.



DANCE AND MUSIC

Above: Dancing to the Flute. The flute-player on the right beats time with her foot. From an Attic Krater of the 5th Cent. B. C., Berlin. - Below: Girl's Dancing Lesson. From an Attic Vase Picture in Lecce, 5th Cent. B. C.



DANCE AND MUSIC

Maenads dancing Bacchanalian Dances in the Presence of Dionysus (left below) accompanied on the Flute by a Satyr (right, below) and the Tympanon Music of a Maenad (right, above).
From an Attic Hydria from the Workshop of Meidias, ca. 420 B. C. Karlsruhe.



DANCE AND MUSIC

Above: Satyr with Kantharos and Maenad with Thyrsus Staff dancing passionately. From a Neo-Attic Relief, Madrid. — Below: From a Dionysian Thiasos (Satyrs and Maenads). From a Neo-Attic Marble Krater, Louvre.



DANCE AND MUSIC

Above: Dancing Girl pirouetting with Castanets. Terracotta Statue from Attica. Berlin. —
 Below (left): Dancing Nymph with Tympanon. From a Late-Attic Krater of the 4th Cent. B. C.,
 Louvre. Right: Dancing Bacchantess with Torch in her left and Tympanon in her right Hand.
 From a Krater of the "Gnathia Style" in Lecce.



DANCE AND MUSIC

Left: Young Dancer in a short Shirt. Terracotta Statuette from Priene, Berlin. — Right: Dancing Girl dressed in Trousers and Cap. Terracotta Statuette from Myrina (Asia Minor).



DANCE AND MUSIC

Dancing to the Accompaniment of Flute and Tambourine Music. From a Greek Comedy. Mosaic by Dioscurides of Samos from Herculaneum after a Painting of the 3rd Cent. B. C.



DANCE AND MUSIC

Lady of Fashion tuning the Lyre. Roman Mural Painting from a Villa in Boscoreale. New York.



SPORT

Above: Arch and Stairway from the Stadion at Miletus. — Below: The Stadion in Delphi.
Behind: the Start; in Front: the Goal.



SPORT

Tepidarium in the Forum Baths at Pompeii, also used as Dressing Room. The Niches between the Figures supporting the Beams were used to store the Clothes. The Heating was by means of Charcoal Braziers behind the (modern) Railings.



SPORT

Above: The hot Bath in the Forum Thermae. — Below: Entrance and Undressing-room in the Stabian Thermae. Both in Pompeii.



SPORT

Above: Washing Place in the Gymnasium at Priene. — Below: Figures of Wrestlers representing the Match between Theseus and the Minotaur. Bronze Group in the Louvre.



SPORT

Man and Youth wrestling. Greek Bronze, 3rd (?) Cent. B. C.



SPORT

Exercises in the Palaestra. Above: A Ball-game with two Teams. — Middle: A Sort of Hockey Game. — Below: Standing Jump, Wrestling, Preliminary Exercise for throwing the Spear. Reliefs from the Base of a Statue in Athens. About 500 B. C.



SPORT

Exercises in the Palaestra: Above: Long Jump with Jumping Weights. — Below (left): Before the Long Distance Jump, in the Middle: Before throwing the Spear. Attic Bowl, End of 6th Century. In Copenhagen.



SPORT

Left: Bearded Athlete holding Jumping Weights (cf. Pl. 294). Bronze Statuette of the 6th Cent. B. C. - Right: Youth gazing after the Spear he has thrown. Relief in Munich. 4th Cent. B. C.



SPORT

Discus Thrower. Left: Youth about to throw the Discus (from an Attic Amphora in the Vatican). - Right: Youth about to pray or take an oath before starting to throw the Discus. Bronze Statuette in New York, about 460 B. C.



SPORT

Men racing (short distance) in the Great Panathenaic Stadium in Athens. Attic Price Amphora of the 6th Cent. Copenhagen.



SPORT

Above: Youthful Ball Player, next to him a Boy. Attic Relief of the 4th Cent. B. C. Athens. — Below (left): Naked Youth and dressed Girl practising acrobatic Tricks. Handle of an Etruscan Bronze Vessel in London, 5th (?) Cent. B. C. Right: Boy in the Posture of the "Horse" assumed when riding Pickaback. Greek Bronze Statuette from Southern Italy, 5th Cent. B. C.



SPORT

Athlete cleaning himself of dust and oil in the Palaestra. The so-called Apoxyomenos, Roman Copy after a Bronze by Lysippos. 4th Cent. B. C. in the Vatican.



SPORT: RIDING

Above: From the Triumphal Procession of an Emperor. Mural Mosaic from the Basilica of Junius Bassus, Rome, 4th Cent. A. D. - Below: Saddled Horse on the Lead. Roman Relief.



SPORT: RIDING

Above: Two Riders in Hat and Cloak (Chlamys) from the Panathenaic Procession from the Parthenon Frieze. Middle of 5th Cent. B. C. - Below: Rider praying before a Tripod. From the Base of a Statue of Victory, a Work by Bryaxis, in Athens. 4th Cent. B. C.



SPORT

The Charioteer of Delphi, holding the Remnants of the Reins in his right Hand. From a Bronze Group, about 470 B. C.



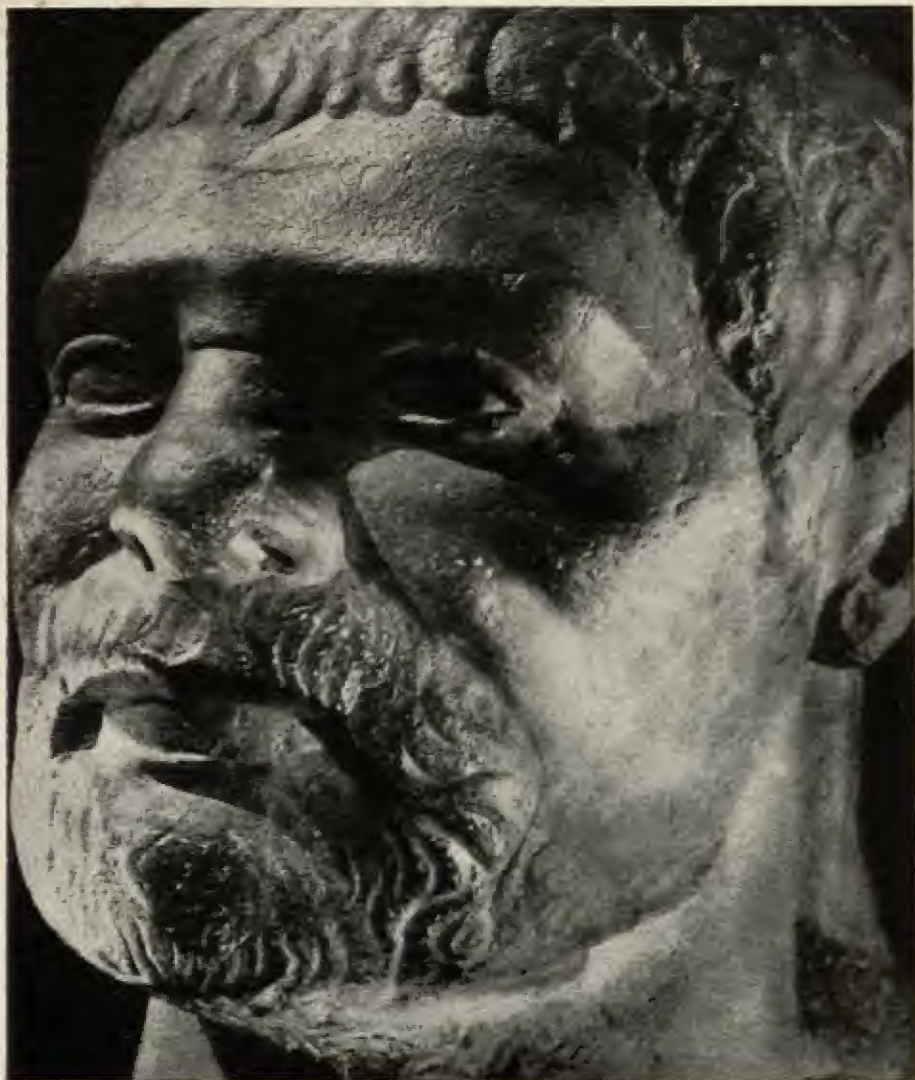
SPORT

Bronze Portrait Statue of a Boxer with broken Nose and Fist Straps (caestus) round his Hands and lower Arms. Work of Apollonius of Athens. Rome, Museo delle Terme. 1st Cent. B. C.



SPORT

Portraits of a Gymnasiarch (left, below) and an Athlete (right) and left (above) of Boxers with Hair Lock and the Caestus (cf. Pl. 303). Athlete Mosaic from the Thermæ of Caracalla in Rome, Lateran. About 4th Cent. A. D.



SPORT

Portrait Head of a Boxer. Roman Portrait of the later Empire, found in Toulouse, now in Berlin.



SPORT

Statue of a Boxer with Cloak and Shoes. From Tralles, in Istanbul. 3rd Cent. B. C.



SPORT

Young Victor, Bronze Statuette from Selinunt, 5th Cent. B. C.



SPORT

Head of a Statue of a Boy, probably Victor Statue. Found in the Sea near Marathon. Now in Athens. 4th Cent. B. C.



SPORT

Head of an Ephebus, from a Bronze Statue from Pompeii. Naples. Roman Copy after a Greek Work of the 5th Cent. B. C.



CIRCUS

Above: Part of the two upper Stories of the outer Wall of the Amphitheatre in Verotta. -
 Below: Total View of the Colosseum, the Amphitheatrum Flavium, Rome.



CIRCUS

View of the outer Passage round the Amphitheatre in Arles.



CIRCUS

Above: Theodosius with his Sons and Followers holding the Victor's Wreath in the imperial Box. Relief from the Theodosius Obelisk in Istanbul. 4th Cent. A. D. - Below: The Orchestra accompanying the gladiatorial Fights; Tuba Players (tubicen), Water Organ and two Horn Players (cornicines); from a Roman Mosaic in Zliten (N. Africa).



CIRCUS GAMES

Venatio, left, with Lions being killed by Men (venatores) in armoured Vests and Tunics. Right: with Stags. The Cages stand in the Arena. The Fighter must hunt five Stags. (Top of picture:) Three Men in the Arena Arch. The one in the middle distributes gifts; on each side a companion. Late antique Consular Diptych, left in Petrograd, right in London.



CIRCUS

Venatores in single Combat against a wild Boar (above) and Steer; the figter below in the attitude of a Victor. From the Mosaics in the Roman Villa near Kreuznach.



CIRCUS

Gladiator Combat. Below: The vanquished Gladiator falls on his knees and is about to raise his right arm to beg for mercy. From the Mosaics of the Roman Villa near Kreuznach.



CIRCUS

Above: Gladiators fighting a Lion and a Panther. Left, on the Columns the Box of the Patron of the Games. Terracotta Relief, 1st Cent. A. D. – Below (left): Roman Bronze Statuette of a Gladiator with Helmet and perforated Visor, Plate Armour (manica) on Arm and the short Sword (sica). Right: Naked Men fighting in Barrels against Bears; in the background another Bear in a Cage. Marble Slab with incised Drawing in Narbonne.



CIRCUS

Damnatio ad bestias, a condemned Man tied to a Stake fixed on a Waggon drawn into the Arena and left to the wild Animals. From a Mosaic in Zliten (N. Africa). Next to it a Bronze Statuette with a Man, tied to a Stake, a Slave (possibly also in the same situation as the man in the adjoining picture).



CIRCUS

Above: Gladiator Fights in the Costume of the Samnites: Naked upper Body, Loin Cloth, lower Arm Plate, Helmet, Shield, Sword. — Below: Portraits of Charioteers of the four Competitors (*factiones circenses*) distinguished by the Colour of their Garments. Around their bodies they wear a stays-like cording to enhance the tautness of the body. Mosaic in the Museo delle Terme, Rome.



CIRCUS


Above: Accident in a Chariot Race in the Circus. In the Middle a fallen and a bolting Horse. Left: The Metae (turning point). Terracotta Relief of the Early Empire in Vienna. — Below: Chariot Race. Mural Painting in an Etruscan Grave in Chiusi.



CIRCUS

Left: The four Competitors of the Chariot Race (cf. PL 318) with Quadrigae racing round the Wall of the Spina. The Patron of the Games enthroned above. - Right: The Emperor Anastasius enthroned as Patron of the Games, below: Bears hunting men who are turned in a basket round a post. Consular Diptych of the 5th (left) and the 6th Cent. A. D.





✓

Greece - History -
Cultural

" - History - Social

D.G.A. 80.

CENTRAL ARCHAEOLOGICAL LIBRARY
NEW DELHI

Borrower's Record.....

Catalogue No. 901.093/Bon/Zsch. 9984.

Author—Bossert, H.Th. & Zschiet-
zschmann, W.

Title—Hellas and Rome.

"A book that is shut is but a block"

CENTRAL ARCHAEOLOGICAL LIBRARY
GOVT. OF INDIA
Department of Archaeology
NEW DELHI.

Please help us to keep the book
clean and moving.